Music Week

May 2024

FUTURE
DIGITAL EDITION

DUA LIPA
Takes control

+

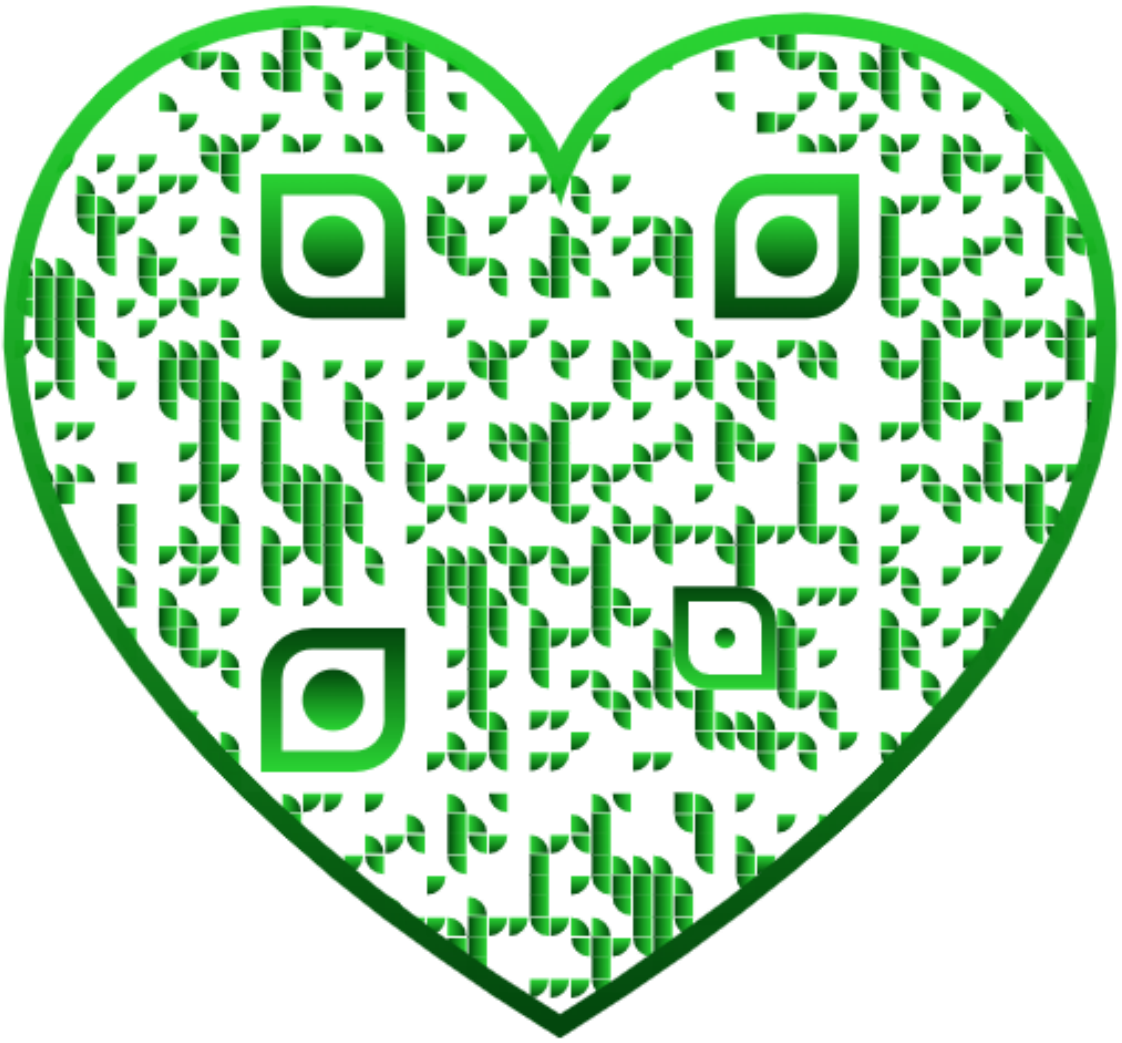
AWAL
Paul Hitchman on their hottest streak ever

BELLA FIGURA
Alexi Cory-Smith's new independent powerhouse

RACHEL CHINOURIRI
The rise and rise of Parlophone's breakout star

AGE OF THE SUPERFAN
Get to grips with the industry's 2024 buzzword

SMALL GREEN SHOOTS
The big vision of new boss Makeda McMillan



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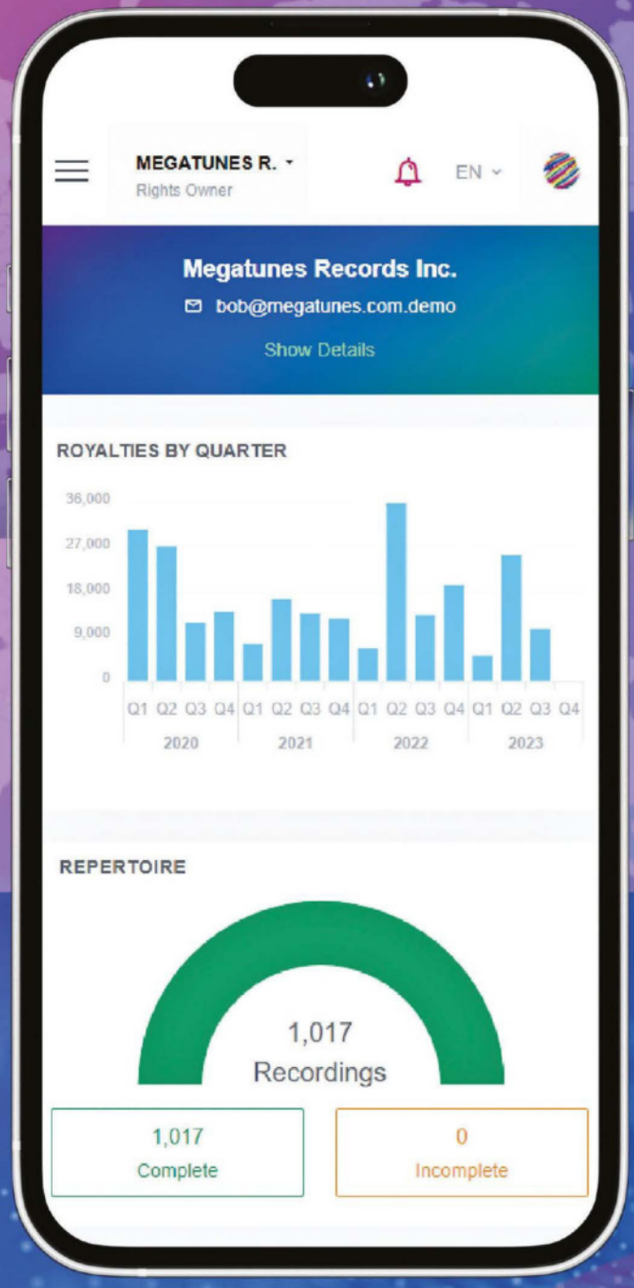

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"Training season's over"

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Welcome to

Music Week...

Another Q1 bites the dust

With Q1 now in the rear-view mirror, it's the perfect time to look back at how the music business is doing in 2024. Having just deep-fried my brain by scrolling back through a list of all the stories *Music Week* has published online since January 1, words like 'Turbulent', 'Damn' and 'Oooooh' immediately spring to mind.

The TikTok/Universal tussle. Music Venue Trust revealing that live music venues are closing at a rate of two a week. More than 200 artists – including Billie Eilish – signing an open letter urging, perhaps even warning, DSPs, tech firms and more not to "develop or deploy AI music-generation technology, content or tools that undermine or replace human artistry". Yep, 2024 has been a lot of things, but boring ain't one of them.

But while this year's headlines are often suitably chaotic, the Official Charts Company's breakdown of the Top 40 best-selling artist albums of 2024 so far offers a glimpse of stability. Or perhaps inertia, depending on your point of view.

Only one album in the OCC's Q1 Top 10 was actually released in 2024: Eternal Sunshine by Ariana Grande. You have to run your finger down the list to No.15 to find another, in the form of The Last Dinner Party's No.1 debut Prelude To Ecstasy. Extend the search to the Top 25 and only two more 2024 albums appear: Kanye West & Ty Dolla Sign's Vultures 1 and Liam Gallagher & John Squire's self-titled outing. Only eight releases in the Top 40 are from this year. Half of the Top 10 are Greatest Hits. And only one of those – The Weeknd's The Highlights set – was released within the past five years.

This is nothing new, of course. Back in January, *Music Week* research showed that 15 catalogue-based titles (including both editions of Taylor Swift's 1989) finished in the year-end Top 20 for 2023, compared to 13 in the prior year. Amid some worries that it was indicative of the charts becoming trapped in the amber of nostalgia, BPI CEO Dr Jo Twist OBE, for one, was not excessively concerned.

"More than 150 new albums charted in the Top 10 throughout [2023], so an average of about three a week," she told *Music Week* in February. "That included releases by a healthy mix of domestic and international artists, including new talent across multiple genres with debut albums and artists returning with follow-up releases."

This is *very* much worth bearing in mind, particularly as we know the myriad challenges now involved in engineering a breakthrough in a post-monoculture world.

Still, many in the industry will be looking – and hoping – to see more UK acts follow The Last Dinner Party in loosening the vice-like grip of yesteryear with new music. The prospects look good. Next, there is this month's cover star Dua Lipa's highly anticipated Radical Optimism arriving in May. Likewise, *Music Week* recently attended Little Mix star Perrie's playback at Sony HQ to hear tracks from her debut solo album, which sound suitably massive. And with confirmed releases for Cat Burns, Becky Hill, Rachel Chinouriri, Charli XCX and more, there's a lot to look forward to. Let's hope we see more new UK music in the UK charts.

George Garner, Editor-In-Chief

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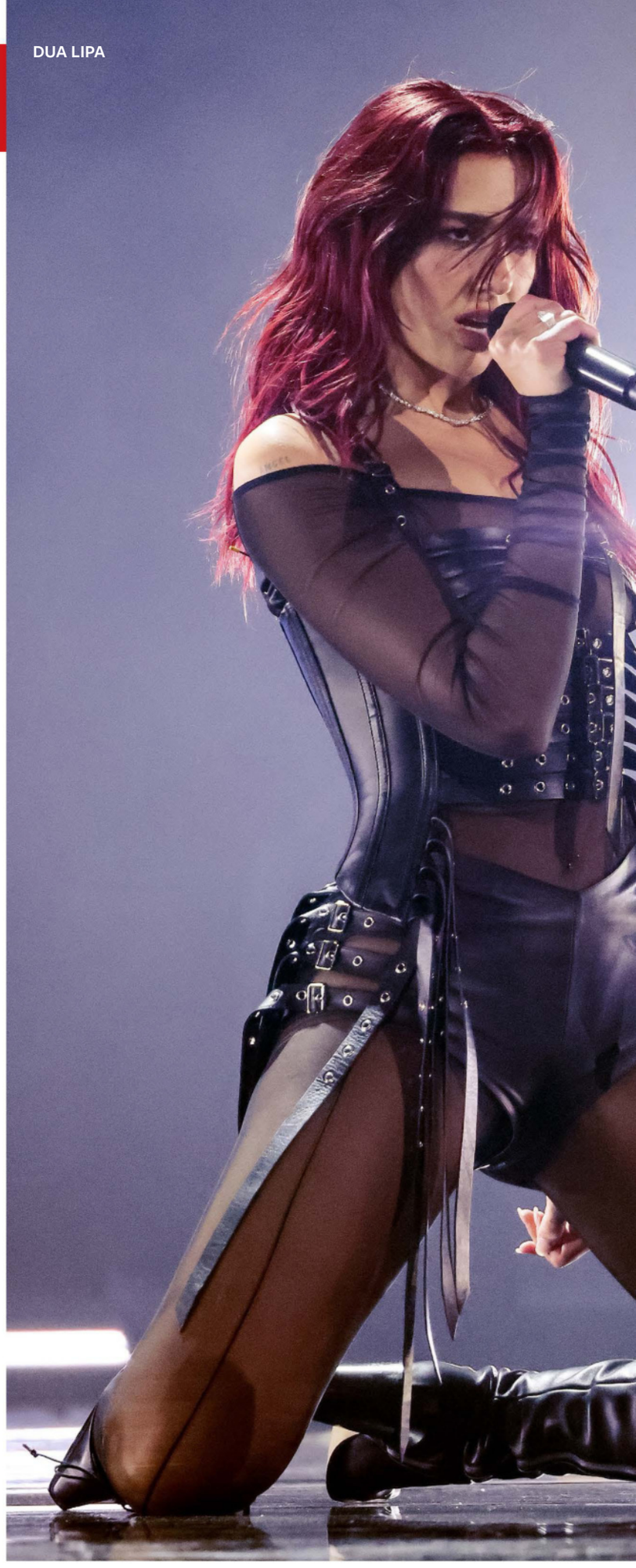
BLUE LAB BEATS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PHOTOS: Becca Wheeler, Louise Haywood-Schiefer, Paul Harries, Dalong Ye-Lee, Alex Da Corte, Lauren Harris, John Shearer, Getty, The Recording Academy

THE BIG STORY

True Believer: Digital music services giant targets UK as 'key territory'

With the UK roster driving 35 billion streams last year, Believe's MD talks growth genres, breakthrough talent and global reach for independent artists

— BY ANDRE PAINE —

Believe UK managing director Alex Kennedy has told *Music Week* that the company's tech-focused strategy is driving a new era of independence for artists.

As it continues to expand with label and artist partnerships, the British office is marking its 15th anniversary.

"It has been 15 incredible years," said Kennedy, who joined in 2022. "From a standing start to being a considerable business in both recorded music and publishing is a real achievement."

The UK MD said it was "business as usual" amid the takeover discussions for Paris-based Believe by a consortium of investors. Warner Music Group dropped plans for a rival bid this month.

Believe's UK roster amassed 35 billion streams globally last year. Kennedy said their close relationships with DSPs, social media and TikTok have been crucial to their market growth.

"Being a tech-forward business, we see huge value in the way those platforms operate," he said. "We like to partner with them at a very early stage on new products or concepts they have."

Believe is defending its Label/Artist Services Company title at next month's Music Week Awards, along with nods in Music & Brand Partnership, Sales Team and for Believe-owned Sentric.

"The UK is really moving forward to be a key territory for Believe," said Kennedy. "The level of competition is extremely high with the majors having big offices here. But we've been able to break through, especially over the last two or three years, and create a stable of labels we work with that are some of the cream of the crop of the independent label community."

"We've really managed to develop the artist business as well in the last few years," he added. "We are having real breakthroughs across multiple genres on the artist side."

Kennedy noted the BRITs wins for Raye (Human Re Sources/ The Orchard) and Jungle (AWAL), who have services deals.

"My belief is that, where in the past artists aspired to be signed to a major, that seems to have shifted and people want to remain independent," he suggested. "They want to own their masters, they want to own their own business."

Kennedy underlined the "global scale" of Believe's operations in 50-plus territories. The UK office has made a global streaming impact with artists such as Welsh singer-songwriter Novo Amor, who is approaching three billion streams.

Over the years, Believe UK has helped launch artists who have gone on to global success, including Lizzo, Bastille, Cat Burns, Rina Sawayama, Nia Archives and Nao. DJ/producer Mura Masa has re-signed to the company following a spell with Polydor.

Chart achievements include a No.1 LP with Don Broco's Amazing Things (31,482 sales to date – OCC) in 2022 via Believe's SharpTone label, as well as Top 3 success with MOBO winner Knucks' Alpha Place (89,176 sales to date).

Based on the Official Charts Company's All Music All Albums measurement for 2023, Believe's consumption soared by 394% to make them the 10th biggest corporate label group by share.

Kennedy said their performance was even stronger based on digital distribution across all Believe artist and label partners.

"We think there's still good headroom for growth – we're only really getting going now in the UK," he said.

"With the signings that we're making on the label front with people like Bella Union, Hospital Records and Rinse, that's helping us get up to another level to be probably the key label distributor in the UK now on the independent side. It's very gratifying that we're able to now take a seat at the top table."

Distribution imprint b:electronic has been central to Believe's strategy for the dance/electronic genre. Traditionally, dance labels have had to license out hits to achieve a global reach.

"We're able to link up and form that connective tissue between the different offices, see where tracks are popping off and make sure that we're doubling down on marketing support and DSP pitching in those territories," explained Kennedy.

The epitome of that approach is the Cr2 dance label and its artist Matt Sassari. Give It To Me (No.64 UK peak, 391,914 sales to date), released more than two years ago, is now racking up a million streams a day and has passed 500m streams globally.

Speaking further about Believe's offering to labels, Kennedy said: "At heart, everyone in our UK team is a music person. We're known as being a technology business, and it's why a lot of our clients love working with us because we're top-level there. But the real core of what we offer is the human side of it."

Believe also works with indie labels including Scruff Of The Neck and Communion, as well as guitar bands such as Sea Girls.

Luminate's US data for 2023 showed alternative rock as the sub-genre registering the largest year-on-year streaming growth.

"Indie music is really coming back," suggested Kennedy. "There's a belated transition to the levels of streaming that other genres have been able to benefit from. The current younger generation of listeners are less genre-divisive."

Kennedy described rap as a "critical area" for the UK office. Believe has seen a breakthrough with Blanco's single Brilliant Mind, with more than 40m streams, and success for Rimzee.

"The genre is something where we've got in-house expertise on the DSP and project management side," said Kennedy.

Believe, he added, is "hyper-focused" on dance/electronic, hip-hop and indie/alternative as the UK expansion continues.

"We're still seeing pretty strong growth," said Kennedy. "[2023] wasn't as strong as 2022, but 2024 has started off really well. I'm very confident that with the signings we're making, and with the way the independent community is developing and taking more of a share of the overall listenership, then we as a business are going to be in a good place to grow with that."

Believe system: *Alex Kennedy*

"We are having breakthroughs in multiple genres"

Alex Kennedy, Believe

PHOTO: Louise Haywood-Schiefer

PUBLISHING

Leap year: Manners McDade and Faber create 'powerful' publisher

Twelve months after Faber Music's acquisition of rights business and composer agency Manners McDade, execs talk synergies, growth and sync success

BY ANDRE PAINE

One year on from Faber Music's acquisition of Manners McDade, senior executives have spoken about the "creative energy" across the business.

New synergies are now being developed across Manners McDade, Faber Music and the alternative, non-classical division Faber Alt. There are around 75 members of staff across the combined company.

Led by Harriet Moss, the Manners McDade publishing company and composer agency retained its brand identity following the seven-figure deal.

"It's been a challenge in some ways," Faber Music CEO Richard King told *Music Week*. "But we were right in our assessment that, culturally, the two companies would work really well together.

"I would say it's been better than expected, because what you don't really plan for is the creative energy that you can get when you put two dynamic teams together. It's been a massive and wonderful shot in the arm for the existing Faber business."

Manners McDade's specialism is in neo-classical and electronic, with a publishing roster including Nils Frahm, Max Cooper and Poppy Ackroyd.

"We have a renewed international presence," Moss told *Music Week*. "We were also able to bolster the team with some sync support too.

"We've actually had significant growth across the publishing and agency businesses in year one of this acquisition, so it's really all we can ask for."

Up to the end of the third quarter of the financial year, Manners McDade increased revenues by 20% on the publishing side and 10% on the agency side.

"The combined business hit the ground running," said King. "A year on, it's settled down brilliantly. We were very much our own established, quite mature classical, film and television [publisher], and into that has come all this youth, dynamism and diversity. There's a lot of cross-fertilising creativity and ideas – the combined team is powerful."

Within months of the Manners McDade deal, Faber Music acquired the printed music business of Edition Peters from Wise Music Group.

"It's been a big test and a massive change for Faber," said King. "We're not really an acquisitive style company, we generally just dig deep with our relationships and allow the organic growth to do its thing. Here we've done two [major acquisitions] at the same time. So it's been a big year."

A new wave of promotions and signings has now brought Manners McDade and Faber Music closer.

Moss, formerly head of international creative, has become commercial rights director. She manages the commercial rights publishing of both Faber Music and Manners McDade, and works with Richard Paine, director of business affairs and rights.

"Harriet is exceptionally talented at the business side as well as the creative," said King.

As she steps into the new role, Moss described her main passion as "team management".

PHOTO: Louisa Rechenbach

One Day at a time: *(L-R) Richard Paine, Lucy Holliday, Jenna Fentimen, Harriet Moss and Richard King, (below) new signing Tawiah*

> *"It has been a massive shot in the arm for the Faber business"*
> **Richard King**
> **Faber Music**

"It feels great to mark this anniversary one year on," she said. "We have happy composers, we have a satisfied team and significant growth."

Faber Music's Lucy Holliday has been promoted to creative director. Holliday leads both the rock/pop print business and Faber Alt.

"Lucy can parachute into any of the creative meetings across the whole commercial rights business, using her A&R strength and contacts," said King. "She is extremely well-connected in the industry. So she's injecting a new angle into the creative Manners McDade room."

Jenna Fentimen, formerly head of creative, has become head of agency at Manners McDade. The latest signing, for both publishing and the agency, is Lucinda Chua, who last year released debut album YIAN via independent label 4AD.

Faber Alt has agreed an expanded catalogue deal with singer-songwriter Keaton Henson, as well as signing the artist and composer Tawiah, an existing agency client for Manners McDade.

Meanwhile, Faber TV & film composer client Paul Englishby has joined the Manners McDade agency.

"We can now be so competitive in this space," said Moss. "There's the work that we put in on the sync front and collection tracking, but also the creativity that we bring to a relationship and our strength as part of a wider artist team.

"We are being really ambitious in that because we feel really secure now that we've got a good solid team behind it. Moving forward, we're hoping to make that impact on maybe a wider [range of] genres within the music industry too."

The sync business is expanding despite the impact of the Hollywood writers' strike in 2023.

"We still had one of our best years at the agency, the growth was still there, and that's really testament to the amount of media that we touch," said Moss. "We do some huge film and TV projects, but we also do a lot in the advertising space and video games."

Recent scores include All Of Us Strangers by Emilie Levienaise-Farrouch and One Day by Bristol-based duo Vanbur, who had a prominent sync in the Netflix show with In Cold Light.

"They had a TikTok moment with that," said Moss. "It was the big emotional [finale]."

As Faber Music approaches its 60th birthday in 2025, King said it will continue to be defined by "integrity, creativity and independence".

"We're more than happy to be a specialist, especially in this world of AI," he said. "AI is certainly a threat to all of us and an opportunity. But specialist has been the watchword for us really, and integrity lies at the heart of it."

FOR THE RECORD

THE BIG DEAL

Universal Music Group and Spotify have expanded their strategic relationship. According to a statement, the partnership will "further amplify music discovery and social interaction and enhance fan experiences across the platform for UMG's family of artists and songwriters". Spotify will provide new promotional and social features to help drive interaction. UMG acts will have the ability to share teasers of upcoming music on Spotify to increase fan engagement and pre-save activity before a new release.

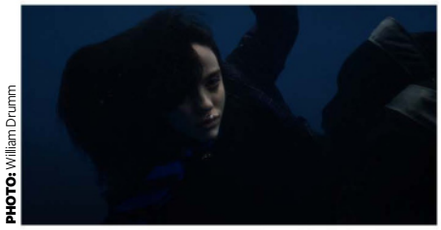

PHOTO: William Drumm

THE BIG CAMPAIGN

Billie Eilish (*pictured*) has joined with 200 artists calling for an end to the use of AI in devaluing the rights of human artists. Stars including Chuck D, J Balvin, The Last Dinner Party, Kacey Musgraves, Katy Perry, Nicki Minaj and Noah Kahan also signed the open letter from the Artist Rights Alliance. While they recognise AI's "enormous potential to advance human creativity", the statement expressed fears that the predatory use of the technology could "destroy the music ecosystem".

THE BIG SALES

The UK recorded music market increased by 10% year-on-year in the first quarter of 2024, according to figures from the BPI. Based on the AES metric, consumption was up to 48,236,839 units.

In another strong quarter, the streaming market was up 11.3% year-on-year in Q1. Based on the streaming equivalent albums (SEA) measurement, consumption was 43,096,326 in the quarter.

Physical music also performed well during the first three months of 2024 with a 2.4% year-on-year increase to 3,891,065 units. Vinyl registered an 11.5% increase compared to Q1 of last year with 1,475,635 sales.

CD sales fell by 2.3% year-on-year to 2,383,681 units in Q1, although that's a much slower rate of decline than the 11% drop for the format in the first quarter of 2023.

EMI was the No.1 label in the quarter, according to figures from the Official Charts Company.

The biggest album of Q1 was Noah Kahan's Stick Season (123,176 sales in the quarter), while the single of the same name amassed consumption of 857,904 units over the same period.

The music industry is now looking ahead to the impact of key releases in the second quarter of 2024, including new albums from *Music Week* cover star Dua Lipa, Taylor Swift, Billie Eilish and Beyoncé (*pictured*).

As well as securing five weeks at No.1 with Texas Hold 'Em, Beyoncé had the biggest opening of the year to date with her Cowboy Carter album (39,990 units) in the first week of Q2.

PHOTO: Louise Haywood-Schiefer

THE BIG ROLE

Nadia Khan has been appointed as chair of EarthPercent, the charity which harnesses the power of the music industry to support climate organisations around the world. The founder of Women In CTRL and former chair of AIM is the first externally appointed chair of the organisation, which launched in 2020. Khan said: "EarthPercent's forward-thinking approach inspires me with its ability to harness the transformative power of music and drive meaningful change."

PHOTO: Julia Schoierer

THE BIG RESULTS

BMG has reported revenues of €905 million in 2023, an increase of 4.6% on the prior year. BMG CEO Thomas Coesfeld described it as a "solid performance" at a time of transition for the company. "The fact that we did it while implementing the most fundamental shift in strategy and structure in the company's history, focusing in on our two core businesses of music publishing and recordings, is all the more remarkable," Coesfeld wrote in a memo to staff.

TAKE A BOW

Liam Gallagher & John Squire
Chart Position: No.1
Label: Warner Records

TEAM Liam Gallagher & John Squire

Management: Debbie Gwyther (Fear), Sam Eldridge (UROK), Conrad Murray/Simon Moran (SJM)
President: Joe Kentish (Warner Records Parlophone Label Group)
MD: Jennifer Ivory (Parlophone)
Marketing: Jessica Lord/Josh Jennings (Parlophone)
A&R Admin: Joseph Barnes (Parlophone)
Digital Marketing: Connor Cockbain/Lizzie Wood (Parlophone)
Social: Alex Orr/Claire Higgins (CYOA)
Promotions: Patrick Hough (Warner Music)
International Marketing: Ali Grigor/Victor Aroldoss (Warner Music International)
E-Commerce: Cat Smyth/Jason Rothery (Warner Music)
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SPOTLIGHT

SHINING A LIGHT ON MUSIC'S BIGGEST NAMES

Stuart Worden, principal, The BRIT School

"AI can probably show you how to steal ideas, but it can't make you a creative"

STUART WORDEN, THE BRIT SCHOOL

Stuart Worden presented former student **Raye** with the Album Of The Year trophy at last month's **BRITs** – one of her six awards. Here, **The BRIT School** principal reflects on 30 years at the creative institution, mental health and music, and AI's impact on emerging talent...

It's a challenging time for breakthrough artists – are your students affected by that?
"We've had a good run. Whether it's Black Midi, Loyle Carner or Ella Eyre, they've come through at a young age. So the students are always seeing someone go on into the music industry. I like the fact that Olivia [Dean], Rachel [Chinouriri], Lola [Young] and Strandz are doing it. But I do also understand that it might be difficult to see where it's going to come from next."

How has music become more collaborative since you started teaching there 30 years ago?
"We're trying to say, 'Surround yourself with good people.' Because the solo singer-songwriter is few and far between. What's changed over the last three decades is the arrival of the digital world. We now have a course for games, apps, 3D and AI specialists, and they are working with the musicians. So that sense of who you're going to have around you on your journey is what we're trying to encourage here."

What does the impact of AI mean for the next generation of artists from the BRIT School?
"They're quite savvy. I don't know when they rejected AI but it was quite a while ago [*laughs*]. I just think they thought, 'Why would I bother with that?' They're excited about what you can do in terms of manipulation, but they're not that bothered about it in creativity. So I don't think they're particularly frightened by it. But I can see why the industry needs to come to terms with it. It can probably show you how to steal someone's ideas, but it can't make you a creative."

Are new partners increasingly vital for you?
"I'm part theatre director, part principal, part fundraiser – and the fundraising bit is a big deal. In order for a school like this to survive, we need to have friends. We have people that believe in us, and primarily that's the record industry. So the BRIT Trust that helped set us up and the majors all those years ago, they have been amazing. We've branched out with YouTube, we've got this beautiful deal with Burberry, there's the Mastercard support recently. Dr Martens said, 'We're a brand that wants to attract a rebellious image, we'll come in with you.' I think for the kids, [the brands' support] has opened up amazing opportunities."

How do the labels support the BRIT School?
"All the majors have really invested in the school with time, advice and support. They have also – really brilliantly – left the talent alone. So we don't have a lot of A&Rs down here because they understand this is a school. With some artists, they have come down and gone, 'That kid is incredible,' but they'll wait. We're about creating a place where young people can grow as artists."

George Ezra and Loyle Carner have supported mental-health campaigns with you. Has that been an important conversation?
"They were here talking about mental health well before it became *the* topic of conversation. George was very open that day, Loyle is always open and Jason [Iley, Sony Music UK & Ireland CEO/chairman] was too, just saying that this is not an easy industry. It's the same message that Raye gave [to the students], you need to take care of yourself. I think the kids respect that."

PPL is now lead partner in careers-focused activities and workshops. How will that help?
"PPL have been brilliant. Most schools aren't funded for careers advice, which is a shame. So you might have a careers advisor on a Friday afternoon seeing a few sixth formers who don't know what to do [after leaving school]. But we have a team of three and PPL are really behind that initiative. We've got at least three years of support from them, so it feels good."

Finally, do you have a high point from the last three decades of working at the school?
"I think it probably is Raye's [BRITs] moment. Her and Loyle Carner have been [important] for me personally, because I taught them both, we're still in contact and we are friends. Raye is an independent artist, a strong woman with a serious album – and that's only album number one. So that's pretty exciting."

WORDS: Andre Paine **PHOTO:** The BRIT School

START ME UP THE NEW COMPANIES DRIVING MUSIC'S FUTURE

Un:hurd instinct: *Alex Brees*

NAME: UN:HURD
TECH: ARTIST MARKETING PLATFORM

The combined power of AI and data have the potential to open up new possibilities for artists.

That is the ethos of Un:hurd, a start-up that uses proprietary technology and AI to draw upon music and social data to create promotional campaigns.

"The vision has always been to democratise access to robust, data-led music promotion," says founder and CEO Alex Brees. "We want to empower artists and are creating a platform that makes effective marketing accessible."

The artist marketing platform frees up artists and better promotes their work online by, for instance, automating social media advertising on TikTok and Meta.

Un:hurd has already been used by 75,000 acts from 129 countries.

"Our core focus remains on creating tools that empower artists and give them back time to focus on what they're great at – creating music," says Brees.

The firm has recently secured investment from Kobalt founder and chairman Willard Ahdritz, Musiio co-founder Hazel Savage, Nigerian star Mr Eazi and Dutch DJ and record producer Sam Feldt.

"Without a doubt we have some of the best investors, partners and advisors in the world," Brees tells *Music Week*. "The support and connections they provide are unrivalled and I listen, learn and work as hard as I can to repay their trust in me. Together, we will achieve what we've set out to do."

> *"Our focus is on creating tools that empower artists"*
> **ALEX BREES, UN:HURD**

The latest features include a fan hub, allowing artists to create a website from which they can collect owned data, a web platform to enable expansion in new regions, and an AI marketing assistant.

"For me, AI is all about efficiency and time," says Brees. "AI can be used as a launchpad to create the first iterations of a marketing plan, content ideas for a TikTok strategy, a press release, Spotify For Artists pitch, and so on. AI can also be used to enhance your content and music in a way which is accessible, affordable and powerful."

Following the funding injection, along with the ongoing development of what is described as a 'secret AI tool', Un:hurd is set to expand further in 2024.

"We have a very clear marketing plan this year and some exciting partnerships and activations, which will help us double down on the growth in some of the key music markets globally," concludes Brees.

IN POD WE TRUST INSIDE THE BEST MUSIC PODCASTS

THIS MONTH: POINT OF ORIGIN

Hosted by: Sameer Gadhia
Contact: marley.gerber@siriusxm.com

You already have a full schedule as the frontman of Young The Giant, so what tempted you into the world of podcasting?
"During Covid I had lots of spare time on my hands. My schedule for the year had been effectively cleared, my wife was pregnant with our first child, and so I was itching to get things done. Now, it has become more challenging but also a ritual of sorts that I look forward to. I love the ability to work on something and release it instantaneously; something that I don't quite have with the music I make."

What is the Point Of Origin podcast bringing to the table in terms of amplifying voices of colour in the music industry?
"I created Point Of Origin from a genuine desire to establish a community for artists of colour, who could talk through their successes and failures, which I felt the mainstream music community neither had the vocabulary to handle, nor the desire to pursue. I had experienced this throughout my own career as an artist of colour and felt the void quite strongly – on the road, in the studio, and in the press. Over the last four years, Point Of Origin has managed to regularly feature artists of colour, providing each artist with guaranteed monthly spins, and an honest chance to chart on the greater SiriusXM Alt Nation platform. I believe Point Of Origin has both managed to disrupt alternative radio across the country, as well as normalise artists of colour in the space. I no longer see the homogeneity that once plagued the [alternative rock] genre. There are, of course, many geopolitical factors that are at play as well, and each guest and I get a chance to discuss this in a more metaphysical way. The 'artist of colour' platform itself has been codified to assuage guilt and make social stances from largely homogenous corporations, without addressing or celebrating the reason why it is important to create these platforms. I believe Point has the ability to step out of the cookie-cutter box and tackle these issues head on."

> *"I created it to establish a community for artists of colour"*
> **Sameer Gadhia**

Finally, what are some of the standout interviews you've conducted so far?
"I've had some amazing conversations these past four years. One of the highlights was Jean Dawson. He talked about his theory of why rap became the main platform for Black artists in underserved communities: how access to cellphone beats on free apps, and in the '80s and '90s freestyle rapping, required no serious financial investment – whereas rock music had prerequisite costs, like a guitar, drums or bass, with each costing either hundreds or thousands of dollars. It makes total sense; I guess I had never just thought about it that way before. Another was Dijon, who ruminated on reappropriating the sound of Americana and country for Black America over three years ago – a topic that Beyoncé has recently made headlines with. Another was Brittany Howard, of course, on her ability to stay centered in the studio after so much success, and [looking after her] mental health on tour. The list goes on, but I'll let everyone discover the rest for themselves in the coming months."

Case in point: *Sameer Gadhia*

PHOTOS: Adam Dillon

DIGITAL DISCOURSE

Deviate Digital CEO Sammy Andrews guides you through the ever-changing tech world...

THIS MONTH:

AI OF THE STORM

Regular readers will know that I've explored AI here before. However, I recently took part in a panel discussing its potential for the live music industry and, whilst we're familiar with the challenges the technology poses, there are ways it can help, too.

Lately, AI has made significant strides in transforming various sectors and live music is no exception. So, here are some ways AI could help to revolutionise the world of live events...

PERSONALISED FAN EXPERIENCES

One of the biggest advantages of AI in live music is its ability to deliver personalised experiences to fans. It can analyse vast amounts of data, such as fan preferences, attendance records and social-media interactions. AI-powered recommendation systems can suggest concerts based on a fan's music taste and location, and AI chatbots can assist attendees during events with everything from line-up information to scheduling and purchases.

ENHANCED EVENT SECURITY

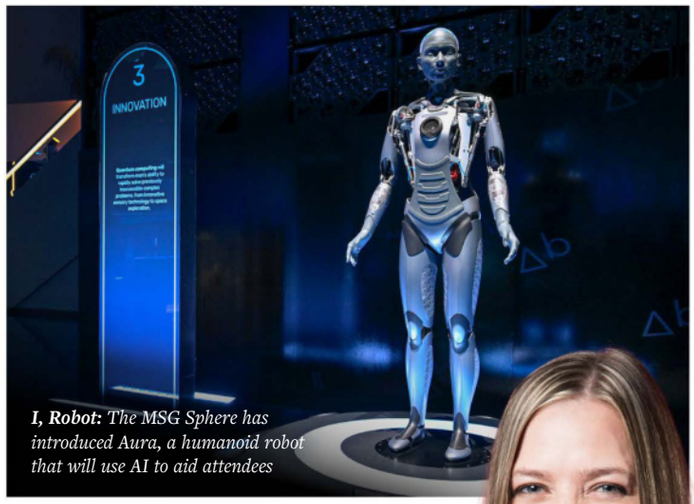
Ensuring the safety of live music attendees is paramount and AI technologies, such as facial recognition and predictive analytics, can significantly improve security measures. Facial-recognition systems can identify potential threats by scanning crowds for individuals with malicious intent or those banned from the venue, and predictive analytics can help organisers anticipate and mitigate risks by analysing data points, such as weather forecasts, social media and historical incident data. By leveraging AI technology for security measures, concert organisers can create safer environments and minimise disruptions.

STREAMLINED MANAGEMENT

AI can streamline processes, saving time and resources for organisers. For instance, AI-powered event-management platforms can automate scheduling, seating arrangements and vendor coordination, whilst AI-driven marketing tools can analyse audience data for promotional campaigns, targeting fans with personalised messages and offers. By automating repetitive tasks and providing insights, AI can empower organisers to plan events more efficiently.

AUDIOVISUAL EXPERIENCES

AI is also revolutionising the audiovisual aspects of gigs. Sound-processing algorithms can adjust audio levels in real time and AI-driven visual effects can enhance live spectacles with lighting or stage effects, enabling artists to deliver truly unforgettable performances.



I, Robot: *The MSG Sphere has introduced Aura, a humanoid robot that will use AI to aid attendees*

"By embracing AI, the live music sector can create engaging and sustainable events that delight fans, empower artists and drive success"

SAMMY ANDREWS
DEVIATE DIGITAL

PRICING STRATEGIES

AI-powered dynamic-pricing strategies are on top of the list for ticketing companies. By analysing factors such as demand, artist popularity, venue capacity and sales data, AI algorithms can optimise ticket prices. This approach ensures that tickets are priced competitively to maximise revenue and guarantee that events are accessible to a wide range of fans. It can also help organisers combat scalping and ticket reselling, as AI algorithms can adjust prices based on market demand.

PERFORMANCE OPTIMISATION

AI technologies can play a role assisting artists in optimising their performances and connecting with their audiences. For example, AI-driven analytic tools can analyse live performance data – such as fan reactions and song preferences – to help artists tailor their setlists and stage performances to better resonate with their fans. AI-powered coaching platforms can also provide feedback to artists during gigs or rehearsals, helping them improve their overall performance quality.

PREDICTIVE ANALYTICS FOR TOURS

Planning a tour involves many logistical challenges, such as arranging travel, selecting venues and scheduling. AI-powered predictive analytics can analyse factors such as historical ticket sales, demographic data and artist popularity trends. So, by forecasting demand and identifying potential logistical challenges, AI algorithms can help organisers make data-driven decisions to maximise tour profitability and minimise risks.

SUSTAINABLE EVENT MANAGEMENT

AI technologies also have the potential to play a crucial role in making live concerts more eco-friendly, optimising energy usage, reducing waste and lowering carbon emissions. AI-driven smart lighting and heating, ventilation and air-conditioning systems can adjust energy use based on occupancy levels and environmental conditions, whilst AI algorithms can also optimise waste management by identifying opportunities for recycling and reducing single-use materials. By adopting AI sustainability initiatives in event-management practices, concert organisers can demonstrate their commitment to environmental stewardship, whilst also reducing operational costs and enhancing brand reputation.

Clearly, AI technology offers huge growth and innovation to the live music business as it evolves. And, by embracing AI-powered solutions, the sector can create engaging and sustainable events that delight fans, empower artists and drive success.

The future of live concerts looks bright, promising new opportunities for collaboration, connection and creativity in the world of music – perhaps the one area where human connection and artistry will still (hopefully) be prized above all.

PHOTOS: Paul Harries, David Becker/Washington Post, Getty

TWEETS OF THE MONTH

@jaz_karis British ppl always in a hurry **(*Jaz Karis, artist*) *Friday, March 1***

@townsendyesmate Working from home today and now it's 9am and I literally have to start doing some work? When I'm at home? That's unfair **(*Mike Townsend, ADA*) *Monday, March 11***

@JulieAdenuga Sometimes, as an adult, you'll be minding your own business and then all of a sudden, you need to re-grout your shower. **(*Julie Adenuga, broadcaster*) *Sunday, March 24***

@JaguarWorldwide I'm addicted to my job sigh **(*DJ Jaguar, BBC Radio 1*) *Tuesday, March 5***

@FemiOnDrums Music education is the most important part of the music industry. **(*Femi Koleoso, Ezra Collective*) *Friday, March 8***

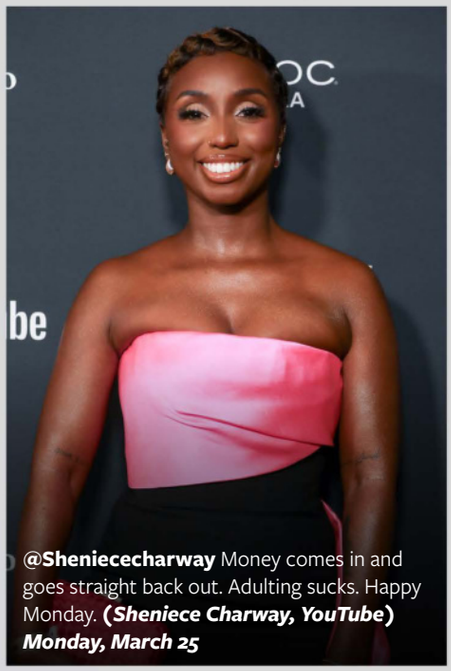
@ShauniCaballero There's nothing in this world that a good nap can't fix **(*Shauni Caballero, Sony Music Publishing*) *Monday, March 18***

@LawlessYo The first crumb of sun and I've burnt my lips. These alabaster Irish genes I swear to God. **(*Alex Lawless, Sony Music*) *Sunday, March 24***

@timshotaya I've taken myself to my first metal concert and this is one of the best gigs I've ever been to. I've never felt so free **(*Timi Sotire, writer*) *Wednesday, March 6***

@DUALIPA FRIDAY NIGHT PYRAMID STAGE HEADLINE!!!! I have dreamt of this moment all my life. Something that lived only in my wildest dreams and highest manifestations!!! I am so excited to see you all in my favourite place on earth and make it a night to remember!! Thank you @emilyeavis – GLASTO 4EVER **(*Dua Lipa, artist*) *Thursday, March 14***

#1 TWEET

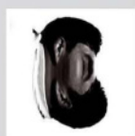


@Sheniececharway Money comes in and goes straight back out. Adulting sucks. Happy Monday. **(*Sheniece Charway, YouTube*) *Monday, March 25***

@shaolinwaaavy If music works in 20 year cycles it means we're about 5 years out from the resurgence of the world's best genre... UK funky. **(*Ghadir Mustafa, No Signal/XL*) *Monday, March 25***

@kieranpressreyn When you're trying to interview a guy on Discord and he doesn't show up at the specified time, and then you see he's on his 108th minute playing Fortnite. It's a lost cause **(*Kieran Press-Reynolds, journalist*) *Sunday, March 24***

@rachelchinourir My parents are at the show today so make sure you sing extra loud so my mum will never ask me if I'm going to go to university again thanks x **(*Rachel Chinouriri, artist*) *Wednesday, March 6***



@jamesblake Something I keep seeing is, 'If you're lucky enough to go viral, just use the exposure to generate income some other way'. Musicians should be able to generate income via their music. Do you want good music or do you want what you paid for? **(*James Blake, artist*) *Sunday, March 3***

@lovelimmy I think it's good to remind people at work I have other talents. And at any point I could leave this life of press releases and embargoed reviews for a life of pop superstardom. It's important they know this. **(*David Lim, The Outside Organisation*) *Wednesday, March 20***

RISING STAR

Meet the industry's brightest new talents...

Jazzia Dita Mesa

Senior campaign manager & team lead, Round Agency
@jazziaditamesa

Having come into the UK music industry from France, how easy was it to break into the business?
"It was quite difficult for me at first because I had to overcome a language barrier and get to grips with industry jargon. Plus, there was the challenge of understanding the dynamics of international markets, which was important as they influence the strategy we take for each of our projects. The industry is competitive and ever-changing, so it's crucial to be passionate, motivated and committed to constant learning."

What is the key to a brilliant artist social media campaign in 2024? And what are some of the best you've worked on, as well as some you wish you'd worked on?
"The best campaigns respond to trends among fans, because audiences are more likely to connect with organically generated content that matches an artist's voice. A standout campaign for me was for The Last Dinner Party's Nothing Matters – we used a strategy which was exploring dark, nature-based aesthetics aligning with the band's style. It was a huge success and helped the band secure a No.1 for their album and then the BRITs Rising Star Award. Some of my colleagues also worked on the Daisy Jones & The Six soundtrack campaign, which I would have loved to be a part of because I'm a fan of '70s and '80s rock – but they've done an amazing job without me!"

You currently lead a team managing major label and indie clients across the UK and Europe, including Warner Music, Island Records, Columbia and Sony Masterworks. What does a typical work day look like?
"My team and I kick off our day with a catch-up to review our projects, agree action plans and discuss data, trends and platform updates. From there, we make sure our clients are kept up to date on the progress of their campaigns, which we are constantly assessing to make sure that the right strategies are in place. We have face-to-face meetings [where] we discuss upcoming projects, we give insight to clients on any platform updates they need to be aware of and we use the time we have with heads of labels, artist managers and marketing and audience teams to inform different campaigns."

Do you have an ultimate music industry ambition?
"I want to keep making sure that women are heard, represented and have access to senior positions in the industry. It is slowly getting better but there is still a tonne of work to do and it's a cause that's very close to my heart. On a more personal note, I'd also love to keep working internationally – I've always wanted to work in Canada or Japan, which are major music markets and are super-interesting to me."

You have previously had roles in label services, TV and management – how valuable has your experience in different areas of the industry been in terms of what you're doing now?
"Very! I have been able to experience the industry from different points of view and learn from a wide range of people. TV production is a completely different process to a digital music release, requiring a different mix of skills and knowledge, which I've found fulfilling, and it helped me understand what skills I wanted to evolve and how to adapt to various professional demands."

RECOMMENDED TRACK: Catfish And The Bottlemen – Showtime

"I want to keep making sure women are heard and represented – it's slowly getting better but there is still a tonne of work to do"

JAZZIA DITA MESA

INTERVIEW: Miranda Bardsley

ARE YOU A RISING STAR? Under 30? Making a name for yourself? Email Miranda Bardsley at miranda.bardsley@futurenet.com to appear here...

BLUE LAB BEATS

With the impending arrival of their new album, Blue Eclipse, Blue Lab Beats are poised to be the UK's next big jazz stars. Here, the duo discuss evolving from jamming in college to playing jet-lagged gigs in Canada...

It was during a regular day at London's Weekend Arts College around 10 years ago that a chance encounter in the lunch hall saw the birth of Blue Lab Beats.

A 13-year-old Namali Kwaten, aka NK-OK, was playing his beats out of the speakers in the hall as students freestyled over them, when David Mrakpor, aka Mr DM, walked in.

"He was like, 'Wait, who made this?' and when somebody pointed me out, he said, 'I'm rehearsing just down the corridor so come and check it out,'" Kwaten begins, smiling. "Then when I saw David play the drums, guitar, keys and bass in the space of one hour, I thought, 'I have to work with this guy!'"

After a few months of playing together, whilst also focusing on their own projects, they decided that they wanted to make their partnership official. For a few years, they went by 'NK-OK and Mr DM', but when they started to make more instrumental music together, they decided they needed a proper band name that suited the project.

Kwame Kwaten, Namali's father, manages the duo alongside his wife Maura, and had called the studio that the pair had been working in the 'Blue Lab', after its colour. The rest of the name came just as easily...

"We were like, 'Well, we do instrumental music so let's just put *beats* at the end of the name: Blue Lab Beats,'" says Namali Kwaten. "It was as simple as that."

A decade later, Mrakpor and Kwaten are about to drop Blue Eclipse, their fourth album (and second for Blue Note Records). It's a nostalgic yet sonically explorative project paying tribute to their journey so far.

"We were experimenting more on this album, but also using our own tracks as reference points," explains Kwaten. "Even the title is a throwback to the title of our first EP, Blue Skies. It pays homage to our older selves but also acknowledges how we've got here."

"You know how sequels pay homage to the original movie? It's like that," Mrakpor adds. "We also went to other studios around London, so we've taken inspiration from different environments."

"By album four, you also start running out of ideas!" Kwaten laughs – although the songs on Blue Eclipse are proof that this is far from the truth. "But you're also thinking, 'Okay, what works best? Let's do that, with different arrangements or chordal structures.'"

With features from the likes of Kojey Radical and Jay Prince – among many others – Blue Eclipse is also testament to the connections Blue Lab Beats have made throughout their career, many of which were forged at the jazz music education organisation Tomorrow's Warriors.

"I was introduced to it by a musician called Ruben Fox," says Mrakpor. "I went there on a Saturday, met Gary [Crosby, co-founder], the people from Kokoroko and Nubya Garcia. The level was really high. I was 17 and was like, 'I need to catch up, I'm not being left behind!' There were so many talents – most of the people in the [current] UK jazz scene went to Tomorrow's Warriors."

Kwaten experienced a similar feeling while learning jazz drums there.

"I was around 15 or 16 and people had told me, 'Oh, you're amazing!'" he begins. "Then I went to Tomorrow's Warriors and saw this kid get on the drums and do a two-minute solo. It was amazing – I felt reborn, I had new skills to learn. In my class there were also people from Ezra Collective and Moses Boyd was teaching one time. There were just so many names in one building."

And now it's Blue Lab Beats' turn to break big. Their trajectory really kicked into gear following a small gig at North London venue The Finsbury in 2016.

"One day our team said to us, 'You guys need to go on the road – we've booked you a gig with Clash Magazine and it's in two weeks,'" says Kwaten. "We were just like, 'What do you mean it's booked? This is terrifying!'"

Whilst Kwaten didn't feel ready to take on the role of frontman, their team had other ideas. "They said to me, 'Yo, NK, you have blue hair...'" he recalls.

As for the relationship that Blue Lab Beats have with their managers? Well, there are perks to keeping things in the family.

"It's great when you find a balance with family and work," Kwaten says. "My dad's just straightforward. Where others might say, 'Let's work around this thing,' he just says directly, 'That ain't gonna work.' It's really good."

"It's quite relaxed for me," Mrakpor smiles.

And the formula is clearly working. As of today, the duo have amassed more than 50 million streams, a Jazz FM Innovation Award and two MOBO nominations. Elsewhere, their music was featured in Raine Allen-Miller's 2023 film Rye Lane and they have sold out gigs across the world – including a particularly memorable performance in Canada.

"We'd been in Lyon supporting Robert Glasper and the next day we flew to Montréal," says Kwaten. "The plane was so delayed that when we landed, I got in, literally sat on the hotel bed and got a knock at the door saying, 'We have soundcheck!' When we got on stage there were 600 people there and we were just like, 'What is happening?'"

In the context of the UK jazz scene, Mrakpor and Kwaten explain why live gigs have been so vital to their development.

"There's support for jazz in the live scene, but there's this limit that happens where people think instrumental music doesn't stream as well, that it's not as popular or something," says Kwaten. "But there are lo-fi producers in Berlin doing 50 million streams, because they know how to promote it, and you see Ezra Collective winning the Mercury [Prize] and selling out the Royal Albert Hall. Yussef Dayes, too. In the UK, it's as if we can only focus on one or two genres at a time – I don't understand it. But live? We're doing great."

And right now, Blue Lab Beats are all about exploring what their sound means to them and what it brings to others.

"Our music having a positive impact on people's lives and inspiring them to make music, that's success," says Mrakpor.

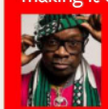
"It just constantly involves Black joy," Kwaten concludes. "That's why we started with Dilla Bounce, moved to highlife, Afrobeats, soul, R&B, rapping... You can't put a genre on it, it's just a feeling." **MIRANDA BARDSLEY**

ESSENTIAL INFO

RELEASES: Blue Eclipse (out now)
LABEL: Blue Note Records
MANAGEMENT: Ferocious Talent

WHAT THE TEAM SAY: Tom Lewis, co-president, Decca: "We are so proud to be working with the band, their management and the Blue Note team. These guys are special."

Rachel Holmberg, director, A&R, Decca: "Blue Lab Beats are a one-off. Blue Eclipse takes you on a musically daring journey, they draw on the cultures which have inspired them, while making it completely their own."



Kwame Kwaten, MD, Ferocious Talent: "Blue Lab Beats sit on the Black music intersection: R&B, jazz, Afrobeat, hip-hop, soul. Some things that make them special are their chemistry and the speed they work at. Nobody is doing what they are doing."

PHOTO: Dalong Ye-Lee

Blue streak: *Blue Lab Beats members (L-R) David Mrakpor and Namali Kwaten*

"You can't put a genre on Blue Lab Beats, it's just a feeling"
NAMALI KWATEN

THE PLAYLIST

CAT BURNS
Alone (RCA/Since '93)
Pop music is often best when the pain is most palpable, as it is here on a brooding ballad in which Cat Burns imagines a future without a companion. '*Is there more to life, if I'm sharing it?*' she wonders. As ever, the singer makes grappling with growing up sound riveting.
Contact: Frankie Manalo
frankie@cherrycreate.com

AMEN DUNES
Round The World (Sub Pop)
Damon McMahon scaled new heights with 2018's Freedom, but follow-up Death Jokes arrives after much upheaval. While navigating illness and the birth of his first child, he has added an electronic edge to his bluesy folk sound, as heard on this sprawling highlight.
Contact: Chris Cuff
chris.cuff@goodmachinepr.com

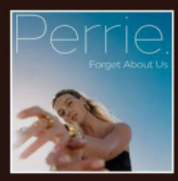
PARTYNEXTDOOR
Real Woman (OVO Sound)
From PartyNextDoor 4 (out April 26), Real Woman is a rumbling, low-key illustration of the talents of an artist recently hailed as the greatest of all time on Instagram by Drake, who also signed the singer to his label. Expect these slow jams to soundtrack the summer.
Contact: Jaisha Thomas-Hinds
jaisha@wired-pr.co.uk

DIIV
Everyone Out (Fantasy)
DIIV's fourth LP Frog In Boiling Water arrives on May 24, continuing their transition from indie and shoegaze into harder rock territory, while painting a bleak picture of the modern world. Based on a meditative acoustic riff, Everyone Out captures their evolution finely.
Contact: Will Vincent
will@prescriptionpr.co.uk

CHARISSE C
Morning Sun (Abantu)
Having made waves over the last couple of years as a DJ, Charisse C takes her bow as an artist with her self-released debut EP Evergreen. It explores her Zimbabwean and South African heritage to craft four shape-shifting tracks that take in deep house, R&B, pop and more.
Contact: Shireen Fenner
shireen@shireenfenner.com

TINY HABITS
Wishes (Mom+Pop)
Rising Boston trio Tiny Habits wowed the UK while supporting Noah Kahan in 2023, and their alt pop sound has the potential for a similar kind of mass appeal. On Wishes, they contrast introspective sadness (*'I wish I didn't feel like a burden all the time'*) with glorious, undulating melody.
Contact: Barbara Charone
bc@mbcpr.com

PHOTO: Georgie Gibbon



PERRIE
Forget About Us (Columbia)
Perrie Edwards has ditched her surname for the launch of her solo career, and with it comes a step to the left of Little Mix's signature pop sound. Forget About Us builds up from minimal synth and vocal parts and, over three exhilarating minutes, races to a breathless finish powered by guitars and drums. Perrie paints an evocative picture of a break-up (memories of blasting music in the car and borrowed hoodies never returned), ably assisted by co-writer Ed Sheeran, who once worked on Shape Of You with Little Mix, only to release it himself. On this evidence, Perrie can look forward to similar monster hits of her own.
Contact: Bee Thomas
bee.thomas@sonymusic.com
Simon Jones
simon@simonjonespr.com

Hear **THE PLAYLIST** at spotify.com/user/musicweek

TASTE MAKERS

The industry's favourite new sounds

MistaJam, DJ, Capital Dance

TITA LAU & JAMES HYPE – VIBRATE

The dance scene is bubbling with so many amazing new artists but, for me, few are as exciting and dynamic as Tita Lau.

Inspired by rock icons like Debbie Harry and Pat Benatar, the London-based act infuses house and techno with a rock'n'roll energy that is unmistakably her own. Initially starting as a vocalist, contributing to major house tracks like Patrick Topping's Turbo Time, Rain Radio & DJ Craig Gorman's Talk About and Anton Powers' Thinking About You, it was over lockdown that Lau began to explore production, leading to breakout track 2x2 in 2020.

Lau's transition from vocalist to producer/DJ has seen her flourish. To date, she has released tracks on tastemaker labels such as her fiancée James Hype's Stereohype, Solotoko, Spinnin' and Armada. She has also remixed the likes of Meduza, Galantis and Mike Mago, and has huge collaborations pending.

As a performer, you can't confine Lau to a box. She has an electrifying presence and is an icon-in-the-making, demonstrated through her growing fanbase, known as the T-Gang.

She has already come a long way since she was fired from her dad's takeaway business, but she's only scratching the surface. Keep an eye on Tita Lau – if you can keep up!

MAKING WAVES

THIS MONTH'S HOTTEST BRAND NEW ACT

AMIE BLU

The London-based singer-songwriter defying genres, one soulful hit at a time...

KEY TRACK: Everything About Her
LABEL: 0207 Def Jam
MANAGEMENT: Clemmie Woodhouse and Joe Rice, Co-Lab Music
INSTAGRAM: @amiebluu

What first drew you to becoming a musician?
"My dad used to be an engineer and we had a home studio, so when I was younger my dad would make me record covers – and criticise them! Plus, my brother and I used to write a lot together. I've always known I wanted to do music, and if I wasn't an artist, I would be, like, an artist who's *also* a vet, you know?"

Your music has been described as belonging to multiple genres so far, from indie to soul and beyond. Do you find them useful in defining your sound?
"Every time I'm asked about the kind of music I make, I just say, 'You can listen and make your own conclusion!' I think everyone's got their own definitions of what it is. I don't see soul as a genre, I see it as more of a feeling, so I think all of my songs hold soul. I think it's all just subjective."

What was the specific inspiration behind your lead single Everything About Her?
"Most of the things I write about are things I've experienced personally. The producer Alex Naim and myself spent ages having nothing at all, so we were just trying to figure out what I wanted the sentiment of the song to be. Then the two of us were like, 'How about the idea of someone who has become everything they hated?' If you go through a lot, sometimes it's difficult not to project that onto others."

You've had significant moments over your career so far, like playing Glastonbury, a London headline show and having support on Elton John's Rocket Hour. Has there been a biggest 'pinch-me' moment?
"That feeling comes from performing, having people sing my lyrics or tell me my music is relatable. My favourite gig has been The Courtyard Theatre [in London] – everyone I work with is so talented and I had strings for the last song. It was just like musically getting a glimpse of the future, and the crowd were lovely. I'm really lucky because my label [0207 Def Jam] also believe in me creatively, and has so many resources that you can't necessarily access when you're independent. So I'm just so grateful that I can make the music I want to make."

Blu skies: *Amie Blu's single Everything About Her is out now*

INTERVIEW: Miranda Bardsley

SYNC STORY

Cereal thriller: *Jeremy Renner and his daughter in Silk's Plant-Powered Dad advert and [inset] James Brown*

PLANT-POWERED DAD: 30/JAMES BROWN

BY MIRANDA BARDSLEY

On February 11, audiences worldwide tuned in to watch the Super Bowl which, in its half-time break, aired plant-based milk company Silk's latest advert featuring actor Jeremy Renner.

In the commercial, Renner is depicted dancing around the kitchen, singing James Brown's 1965 smash hit I Got You (I Feel Good) as he prepares breakfast for his daughter, Ava.

Round Hill Music's in-house music licensing and publishing company Zync worked alongside James Brown's estate and music publisher Primary Wave on carrying out the campaign with Silk.

Whilst a sync spot like this usually involves dealing with original master tapes, here Renner's vocals were recorded to create an a cappella arrangement of I Got You (I Feel Good), the James Brown version of which has more than 300 million streams on Spotify.

"We were involved at every stage of the process to bring this concept to life, joining via Zoom as the vocal parts were recorded and working closely with James Brown's estate," explains Madison Norris, executive VP of creative operations at Zync. "Our priority is to protect the integrity of the work, its copyright and the artist's legacy, which is also true for Primary Wave, but we all loved the concept of this commercial because it resonates with the song's core sentiment."

Norris adds that Brown's track also related to Renner himself, who survived a near-fatal accident last year.

"I Got You (I Feel Good) was intended to be a celebration of life, and it has become a symbol of triumph over adversity," she says. "Renner's story strongly resonates with the intentions of this iconic song."

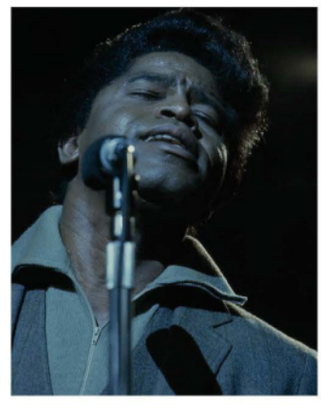
Steve Nalbert, VP, sync licensing and digital at Round Hill Music also outlines why the song worked so well for the campaign.

"Brown's track left a profound mark on pop music in the 1960s," he says. "Six decades later, the song still enjoys widespread recognition and strikes a chord with listeners, making it a perfect choice for the campaign."

"We all loved the concept of this commercial – it resonates with the song's core sentiment"

Madison Norris, Zync

Silk Spot: Plant-Powered Dad: 30
Artist: James Brown
Writer: James Brown
Publisher: Round Hill Music
Custom Music: Duotone
Director: Calmatic
Recording/Mix: Sonic Union
Creative Agency: Havas NY
Production company: Prettybird
Air Date: 11.02.24



PHOTOS: Jennifer Clasen, Arnold Schwartzman, Primary Wave

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK?
Email Miranda Bardsley at miranda.bardsley@futurenet.com for details.

KEY RELEASES

The essential albums heading your way...

APRIL 26

Accept Humanoid Napalm
Adult Jazz So Sorry So Slow Spare Thought
Billy Idol Rebel Yell (40th Anniv. Deluxe) Capitol/UMe
Brian Eno Eno – OST Universal
Bullion Affection Ghostly Int.
Chief Keef Almighty So 2 BMG
Corridor Mimi Sub Pop
Hovvdy Hovvdy Arts & Crafts
Iron & Wine Light Verse Sub Pop
Justice Hyperdrama Ed Banger/Because
Laufey Bewitched: The Goddess Edition AWAL
Lawrence Rothman The Plow That Broke The Plains KRO
Microwave Let's Start Degeneracy Pure Noise
Pet Shop Boys Nonetheless Parlophone
Sega Bodega Dennis Ambient Tweets
St Vincent All Born Screaming Virgin/Fiction
Tina Turner What's Love Got To Do With It (30th Anniv. Edition) Parlophone

MAY 3

Death Lens Cold World Epitaph
Dua Lipa Radical Optimism Warner
Frank Turner Undefeated Xtra Mile
Hana Vu Romanticism Ghostly International
Kacy Hill Bug Out Nettwerk
Kelly Jones Inevitable Incredible Stylus (Ignition)
Mdou Moctar Funeral For Justice Matador
Milo Korbenski When You Gonna Tell 'Em the Truth, Aaron? Phantom Limb
POD Veritas Mascot
Rachel Chinouriri What A Devastating Turn Of Events Parlophone/Atlas Artists
Sia Reasonable Woman Atlantic
The Karma Effect Promised Land Earache
Yobs Yobs Fuzz Club

MAY 10

Bibi Club Feu De Garde City
Brad Mehldau After Bach II Nonesuch
Brad Mehldau Après Fauré Nonesuch
Bugzy Malone The Great British Dream B-Somebody
Gabrielle A Place In Your Heart BMG
Jordan Rakei The Loop Decca
Keane Hopes And Fears (20th Anniv.) Universal
Kings Of Leon Can We Please Have Fun LoveTap (Capitol)
Knocked Loose You Won't Go Before You're Supposed To Pure Noise
Lily Rose Runnin' Outta Time Big Loud Records
Sebastian Bach Child Within The Man Reigning Phoenix
Shannon & The Clams The Moon Is In The Wrong Place Easy Eye Sound (Concord)
Vicky Farewell Give A Damn Mac's Record
Villagers That Golden Time Domino

MAY 17

Ayreon 01011001 – Live Beneath The Waves Mascot
Billie Eilish Hit Me Hard And Soft Darkroom/Interscope/Polydor

CAT BURNS
Early Twenties is out July 12 via Since '93/RCA

PHOTO: Courtesy of Sony

Bright Light Bright Light Enjoy Youth YSKWN!
Fine Then, Now, Until Launchpad+/EMI North
Girli Matriarchy AllPoints/Believe
Isobel Campbell Bow To Love Cooking Vinyl
Joywave Permanent Pleasure Cultco/Hollywood
Kerry King From Hell I Rise Reigning Phoenix
Slash Orgy Of The Damned Gibson
The Howlers What You've Got To Lose To Win It All Wipeout
The Lovely Eggs Eggsistentialism Egg
The Mavericks Moon & Stars Mono Mundo/Thirty Tigers

Twenty One Pilots Clancy Fueled By Ramen
Various Above The Rim – OST (30th Anniv.) Death Row/Gamma
Zayn Room Under The Stairs Republic

MAY 24

Aquaserge La Fin De L'Économie Crammed Discs
Diiv Frog In Boiling Water Fantasy (Concord)
Ed Cosens Somewhere Between Dark And Light Townsend/Absolute

Lenny Kravitz Blue Electric Light BMG
Paul Weller 66 Solid Bond/ Universal

MAY 31

Bat For Lashes The Dream Of Delphi Mercury KX
Becky Hill Believe Me Now? Eko Records/Polydor
Bernard Butler Good Grief 355
Black Sabbath Headless Cross/ Cross Purposes/Forbidden/Tyr (2024 Remasters) BMG

BECKY HILL
Believe Me Now? is out May 31 via Eko Records/Polydor

Crowded House Gravity Stairs BMG
Dana Gillespie First Love Fretsore
Lowlives Freaking Out Spinefarm
Richard Hawley In This City They Call You Love BMG
Tom Walker I Am Relentless

JUNE 7

Bon Jovi Forever EMI
Charli XCX Brat Atlantic
Eels Eels Time! E Works/[PIAS]
Elkka Prism Of Pleasure Ninja Tune
Goat Girl Below The Waste Rough Trade
Liz Lawrence Peanuts Chrysalis
Man Man Carrot On Strings Sub Pop
Meghan Trainor Timeless Epic
Strand Of Oaks Miracle Focus Western Vinyl
The Mysterines Afraid Of Tomorrows Fiction

JUNE 14

Carly Pearce Hummingbird Big Machine
David Bowie Rock'N'Roll Star! Parlophone
Feet Make It Up Submarine Cat
Florrie The Lost Ones BMG
John Cale Poptical Illusion Double Six/Domino
John Grant The Art Of The Lie Bella Union
Kneecap Fine Art Heavenly
Lindsey Stirling Duality Concord
Moby Always Centered At Night Always Centered At Night
Sea Girls Midnight Butterflies Alt Records/Believe
The Decemberists As It Ever Was, So It Will Be Again YABB/ ThirtyTigers

JUNE 21

Kate Nash 9 Sad Symphonies Kill Rock Stars
The Story So Far I Want To Disappear Pure Noise

JUNE 28

The Warning Keep Me Fed Republic

JULY 5

Kasabian Happenings Columbia

JULY 12

Cat Burns Early Twenties Since '93/RCA
Cigarettes After Sex X's Partisan
Future Utopia Django's High 70Hz/The Orchard
Marc Almond I'm Not Anyone BMG
Travis L.A. Times BMG

JULY 19

Glass Animals I Love You So Fucking Much Polydor
Jaws The Shark Wasteland SO

AUGUST 2

Polo G Hood Poet Columbia

AUGUST 9

Twin Atlantic Meltdown Staple Diet

AUGUST 23

Cassyette This World Fucking Sucks 23 Rec.

Please email any key releases information to isabelle.nesmon@futurenet.com
A more extensive release schedule is available in The new music section on musicweek.com

All is forgiven: *Fat White Family, led by Lias Saoudi (centre), release Forgiveness Is Yours (below) on April 26 via Domino*

INCOMING

"Capitalism has convinced people that indie rock just isn't worth it – we want to prove them wrong"

Lias Saoudi
Fat White Family

Fat White Family have battled in-fighting and addiction since their inception, but the exit of guitarist Saul Adamczewski during the making of their fourth album **Forgiveness Is Yours** rocked them to the core. Here, singer **Lias Saoudi** explains their survival plan and talks indie rock, life on **Domino** and his industry issues...

Given that Saul, your creative partner, left the band for good during recording, are you surprised that the new album even got finished?
"It was a miracle that it came off at all, the interpersonal stuff just got to a point where it was just untenable. After the pandemic, we had grown out of each other in fundamental ways – and then when we tried to patch things up, it wouldn't budge. It's messy, your characters bleed into each other in really abstract and unhealthy ways. But that's as old as the hills, that's what makes a good band. It's sad, you go into it when you're young and naive and there's all this optimism, but it's so often the way with British bands where there's a pair in the middle of it and they always end up fucking hating each other."

So are those indie rock tropes getting the better of Fat White Family?
"We followed that tradition of sensationalism and iconoclasm. But low-life indie rock is a dead medium now, isn't it? A hopeless anachronism. The progressive arm of capitalism has convinced everybody that it's just not worth it. Maybe people are right, but also, maybe they're not. Part of the idea for us is trying to prove them wrong. It's a way of resistance, just through sheer self-destruction. But then, you approach 40 and it's like, 'Well, I'm not dead yet, but I'm tired. I'd like somewhere to live, normal relationships.' I don't know, it's a young person's game."

The indie generation before yours is still going strong though, bands like The Wombats and The Kooks...
"I've never even heard of anybody who's heard of anybody that listens to that stuff. Maybe it's a psy-op? [*Laughs*]. Maybe it's the alt-right, the wokes, Elon Musk, or the Sacklers? I mean, they've got that kind of clout, to engineer mobs of fucking sleeper agents. They've been faux fans for so long, they can't remember it was all an act! [*Laughs*]."

Now you're on your second record with Domino, is the band edging closer to the kind of commercial success Arctic Monkeys and Wet Leg enjoy?
"Those are the bands that pay for this band! I like Laurence [Bell, Domino co-founder], he's into karmic redistribution in the musical landscape, the reallocation of funds! [*Laughs*]. But I don't think about things in that sense at all. This album is written in a more intimate way – it's more lyrical and literary – but I don't think the songs are going to be any kind of worldwide smash. I see the band as more of a kind of experiential, running art project."

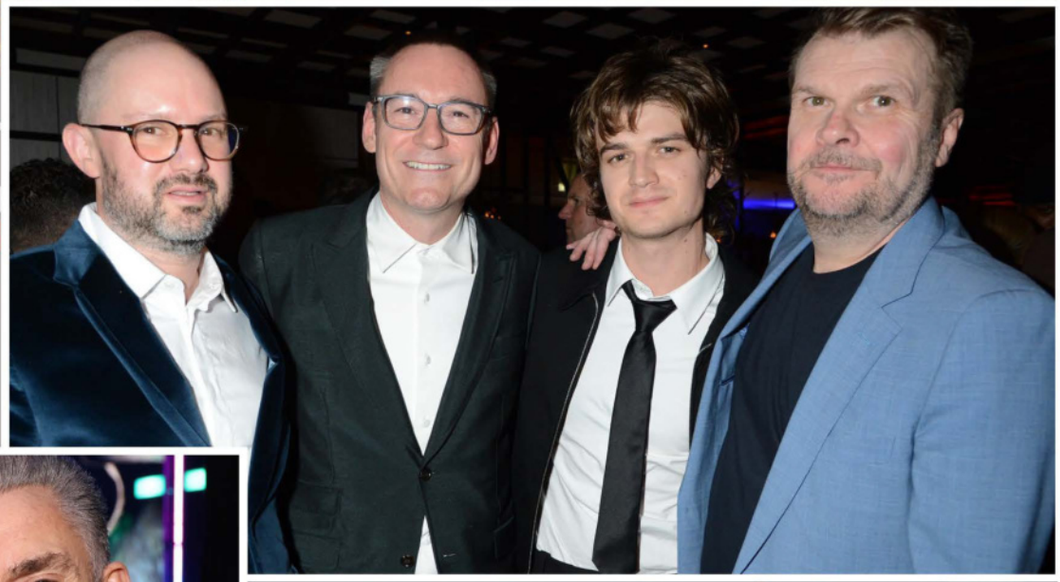
Have you learned any more about the industry since signing to Domino?
"Back in the day, a more artsy project would still bring in some [income]. I was reading about Dave Berman, and he had a house in Texas through Silver Jews' record sales. I found that amazing. Even a little house seems utterly fantastical these days. You can sell 4,000 tickets in London and you still have to play in other bands, write a book and maybe even pull the odd pint just to pay the rent. So, you're fucked off with that, but then at the same time, you're pitifully grateful for whatever you can get and you're in this life of endless precarity because it's all just completely fucked."

What is your biggest problem with the industry?
"It's like the world has got together and agreed, 'We just don't wish to pay you any more for the job that you do.' It's obscene, it's cataclysmic, where the industry is concerned. Arena shows are going through the roof, while all the grassroots venues are closing. It's the end of an epoch, from the 1960s up to now – a period with a socio-political and technological situation that was able to cultivate artists capable of scaling incredible heights, where people that were outsiders had backing. Now, banality smothers everything."

INTERVIEW: Ben Homewood **PHOTO:** Louise Mason

BRIT AWARDS 2024 GALLERY

The music industry descended upon London's The O2 for this year's BRIT Awards, with Raye making history as she took home six trophies. Here, we gather some of the best shots of the winners, performers and leading executives across the business at the ceremony and aftershows...



PHOTOS John Marshall/JMEnternational, Carsten Windhorst, Samir Hussein/WireImage, Karwai Tang/WireImage, Dave Benett

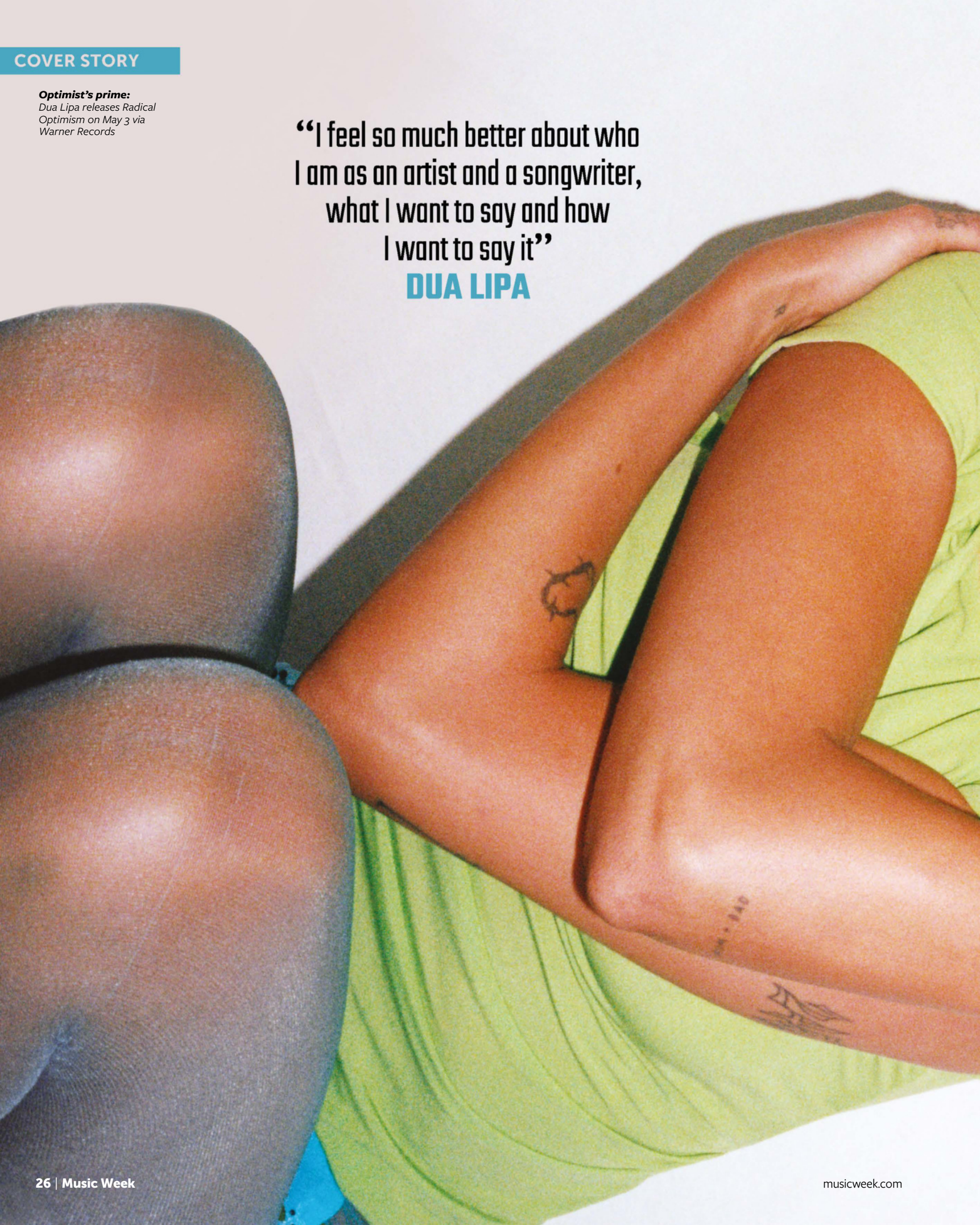
PHOTOS John Marshall/JMEnternational, Gerard Hynes, Karwai Tang/WireImage

1. Ta Perrie much Perrie Edwards joined Columbia president Dipesh Parmar and Sony Music UK & Ireland chairman/CEO Jason Iley at her playback event. (Photo: Georgie Gibbon). **2. Carey package** Mariah Carey received the SoundExchange Hall Of Fame Award. (Photo: SoundExchange). **3. Who are you?** Roger Daltrey onstage with Kelly Jones, Robert Plant, Eddie Vedder and more to celebrate 24 Years of gigs for Teenage Cancer Trust. (Photo: John Stead for Teenage Cancer Trust). **4. Exhibit V&A** The V&A East Museum celebrated their inaugural exhibition, The Music Is Black: A British Story, with a special talk featuring Alex Boateng, Aniefiok Ekpoudom, Jacqueline Springer, Sheniece Charway and DJ Target. (Photo: Alistair Valentine). **5. Live and direct** AntsLive signed a global publishing deal with Warner Chappell Music. **6. The one and Sony** Women from across Sony companies took part in a special panel to celebrate International Women's Day, moderated by YolanDa Brown. (Photo: Georgie Gibbon). **7. Clear the Decca** Decca hosted a Label Night event at Lío London. (Photo: Theo Batterham). **8. PPL's choice** PPL came together to celebrate CEO Peter Leathem's OBE and the company's 90th anniversary. (Photo: Sarah Louise Bennett). **9. Mirror Mirror** Boy band Mirror were presented with a First Time award from the O2. (Photo: Alan Yiu). **10. Bob's your uncle** The CMA's Milly Olykan honoured Bob Harris OBE during an industry reception at The O2. (Photo: Luke Dyson/CMA). **11. Jam session** Pearl Jam's frontman Eddie Vedder at the playback for Dark Matter at Lafayette. (Photo: Fraser Taylor). **12. 6 pack** CMAT and Beth Ditto with BBC Radio 6 Music's Samantha Moy and Camilla Pia in Manchester for the BBC Radio 6 Music Festival. (Photo: BBC Radio 6 Music/Shirlaine Forrest).

Optimist's prime: *Dua Lipa releases Radical Optimism on May 3 via Warner Records*

"I feel so much better about who I am as an artist and a songwriter, what I want to say and how I want to say it"

DUA LIPA



NEW RADICAL

With her third album **Radical Optimism**, **Dua Lipa** isn't just delivering what is set up to be one of *the* campaigns of 2024, she is redefining her entire career. With her publishing and management now part of her own company **Radical22**, the ultra ambitious star and **Glastonbury** headliner is in full control. Here, joined by **Warner Records** president **Joe Kentish**, she details her plan to inhabit every part of popular culture and talks confidence, ownership and conquering the music industry...

WORDS: BEN HOMEWOOD **PHOTOS:** TYRONE LEBON

When Dua Lipa dropped in to see her dad, Dukagjin, at the end of the Easter bank holiday, they hung out as they would on any other occasion, yet the evening marked a watershed moment. The next morning, Lipa would take full control of her career and formally launch Radical22, her own management, publishing and production company, which also houses her Sunny Hill Foundation (the arts and culture hub that hosts the Sunny Hill Festival in Pristina) and her Service95 brand, book club and podcast. Her dad and manager, a trained dentist and former long-haired rock singer who everyone knows as Dugi, serves as CEO.

"We just watched telly and ordered food as normal," begins the British-Albanian singer, sitting opposite *Music Week* sipping icy coconut water in an airy East London hotel suite the following lunchtime. Curled up on a sofa, Lipa is chilled, but ready to hold court.

"It's about having control over my music, having the final say over what happens to it, how it gets synced..." she says. "As an artist, it's important to understand that this is a business. I've had to learn so much, so many things that you don't expect are part of this job."

Hiring her father, a fellow "workaholic", as her manager was a "no-brainer", Lipa says, adding that she hopes to set an example.

"It was very easy to say, 'This is the person that I trust the most with everything,' she says. "He's my best friend, we have such an open dialogue and that's why I feel so in control, because there's not a single email or thing that we wouldn't talk about. Being in control of your name, your company... It would be cool if [other artists] are looking and wanting to re-evaluate their set-ups."

Warner Records president Joe Kentish, who signed Lipa 10 years ago, a few months into his first A&R role at the major, believes her business reshuffle – which includes a global admin agreement with Warner Chappell Music for her publishing – sets her apart.

"Dua's number one job is to be one of the best artists in the world," Kentish says. "That is a massive undertaking, emotionally, mentally, physically. Putting yourself in the centre of your business as she has might be a distraction or too much for some artists. But Dua's approach is so methodical and she takes it so seriously that if anyone could do it, she can. It's brilliant for her to be taking a more central role, she seems very happy. With Dugi, we've been friends since her signing dinner and [the transition] has been seamless."

Last November, the singer acquired the rights to her songs from the publishing division of her first management company Tap Music. They had parted ways in 2022, a situation Lipa told Rolling Stone that she "can't talk so much about". A statement from Tap – who took her on when she was a teenage blogger, model and waitress – said: "We wish Dua all the best for the future."

Today, this unassuming superstar in tracksuit bottoms, trainers and a burgundy and blue striped Dua Lipa football shirt frankly admits that she has often had to learn the hard way in the industry.

"Yes, so much," she says. "I think I trusted that other people knew better than me, and in some ways they did because they were more experienced. But I've just been learning to follow my gut and do the learning myself, rather than rely on other people's knowledge. Now, I want to know what I'm getting into. That has been important for me and it has changed my perspective – the things that I saw as 'work', I don't really see them like that any more."

Welcome, then, to the Radical Optimism era. Dua Lipa's third album is out on May 3 and things are about to go from huge to *ginormous*. If seven BRITs, three Grammys, four UK No.1 singles and a No.1 album weren't enough, Lipa returns having added acting, podcasting, book reviews and TV production (Radical 22's first show is a Disney+ documentary on Camden) to her CV. Today, she hints that book publishing is on the cards, too. Brands can't get enough either, with Versace and YSL among her partners. On Spotify, she has more than 75 million monthly listeners and four tracks with over two billion streams. Oh, and she's headlining Glastonbury, more on which later.

The plan for an album Kentish calls "more complete, more heartfelt and more Dua" than its predecessors is based entirely on Lipa's vision.

Recorded in London and Malibu with Tame Impala's Kevin Parker, Danny L Harle, Caroline Ailin and Tobias Jesso Jr (with past collaborators including Emily Warren, Ian Kirkpatrick and Ali Tamposi also involved), Radical Optimism strides past the bombastic pop of her self-titled debut (1,024,154 sales, according to the Official Charts Company) and 2020's disco-tinged Future Nostalgia (732,534) into more experimental territory. Lipa wanted to summon the energy she feels when she plays records by Primal Scream, Massive Attack and Portishead.

The shattered disco ball in the video for her Barbie behemoth Dance The Night (893,494 sales) was no accident. While she is visibly chuffed by the Barbie experience ("Writing for film was a massive learning experience and I'd like to do more of it"), Lipa calls the track "the last hurrah" for the Future Nostalgia era.

Radical Optimism, with a shark swimming past Lipa on the sleeve, could scarcely be more different. She was unimpressed by posts on social media saying that lead single Houdini (which hit No.2 and has 434,409 sales) mimicked her last releases.

"It's not the same at all," she says, pointing to her "heavy, high octane, performance-led" turns at the Grammys and BRITs as evidence of where she's going.

"People just say things for the sake of saying things or to rile people up," she adds. "I don't resonate with that at all. Also, I've been listening to the new songs [compared to] Physical or Love Again and they have no relation whatsoever. They sound like me because I'm singing them, but sonically they're worlds apart."

On Radical Optimism, shaggy-haired Australian Parker's psychedelic tendencies mesh with classically trained raver Harle's virtuoso skills on the music side, while Lipa's long-term lyrical sidekick Ailin and Adele/Haim co-writer Jesso Jr help conjure slick, witty tales of the heart. Often, their stories were directly inspired by the dates Lipa was going on at the time, diary entries written the morning after the night before.

As shown by the addictive Houdini (No.3 in the UK Airplay chart for 2024 so far), Top 5 hit Training Season and fluorescent, club-ready third single Illusion, Radical Optimism is stuffed with sonic quirks.

On the album itself, choruses reverberate, melodies linger, instrumentation fizzes and one-liners spill forth in a way that's impossible to pin down on first listen. What's that repeated creaking sound in Houdini? And why is Lipa muttering about salted licorice at the beginning of Anything For Love, which moves from a tender piano intro into euphoric house territory?

"We weren't tied down to any one thing," she smiles. "We were all on the hunt for something unique, searching for [all things] weird, fun and experimental, while at the same time making a pop record."

As for the salted licorice? That was Caroline Ailin, trying to push a popular snack from her native Norway onto her co-writers.

"I'm not a big licorice fan but Danny [L Harle] was loving it," Lipa laughs. "He'll win the hearts of Scandinavia with that one."

She included the ambient studio recordings so listeners could feel the energy in the room, and was adamant about doing so because the closeness that fuelled Radical Optimism is hard to come by.

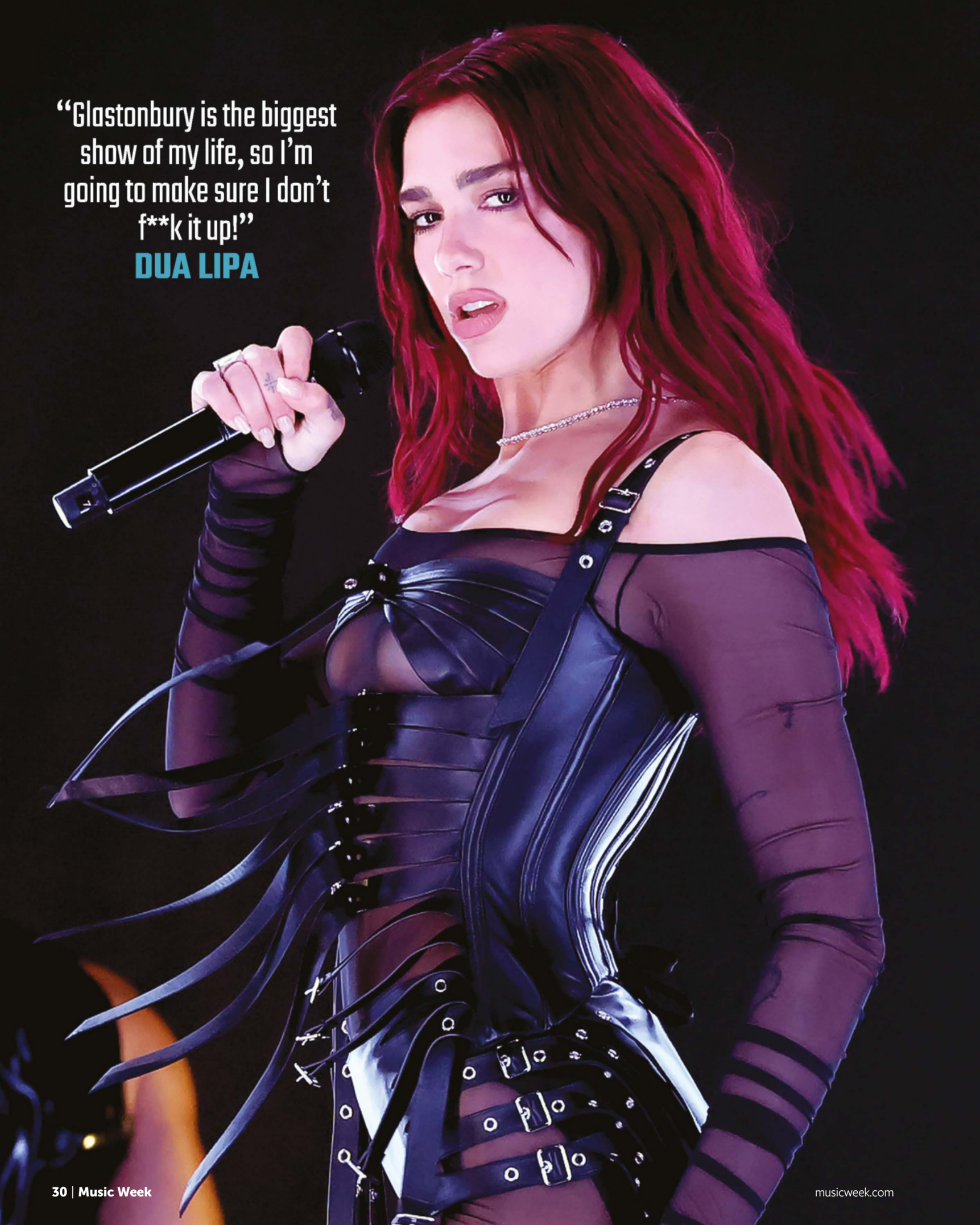
"Writing is definitely not easy, but when you do it with people who allow you to be yourself, you really get the best out of it," Lipa says.

After touring Future Nostalgia, homebody Lipa chose to record at

ROLE CALL
MEET TEAM DUA LIPA

Management: Dugi Lipa, Sofia Gold (Radical22)
Radical22 Marketing: Joel Quartey
Radical22 Digital: Jess Spink
Label: Warner Records
CEO & Chairman: Tony Harlow
President/A&R: Joe Kentish
MD: Alex Burford
Marketing: Lottie Llewellyn
Digital Marketing: Sebastian Simone, Lucy Fletcher
Publisher: Radical22 Publishing Limited
Agent: David Bradley (WME)
UK Press: Richard Dawes (DawBell)
Global Press: Kathy Reilly (Permanent Press)
Radio: Jane Arthy
TV: Karen Williams (Big Sister)
Creative Director: Dua Lipa/Republika Communications

True reflection: *Dua Lipa and (opposite, top to bottom) at the BRITs this year with (L-R) Joe Kentish, Max Lousada and Dugi Lipa; the Radical Optimism cover*


“Glastonbury is the biggest show of my life, so I’m going to make sure I don’t f**k it up!”
DUA LIPA

5db Studios in London, living at home and making the short trip in each day.

"We went on so many dinners and to the movies," she recalls. "Or I'd have them over at my house for games nights and I'd open up lots of bottles of natural wine. One night, we threw a rave at a friend's bar and danced until three or four."

The after-hours element came so easily because the music did. In the first week, they wrote three songs, the aforementioned Illusion, the bouncing groove of Watcha Doing and epic closer Happy For You.

"That's very rare," nods Lipa, but she insists the songs wouldn't have come so fast if she wasn't driving them. It comes back to the idea of taking control.

"It was about being able to dictate," she says. "Before, I wasn't as confident in my craft. I definitely feel so much better about who I am as an artist and a songwriter, what I want to do and say and how I want to say it. Spending that year on tour with Future Nostalgia changed everything. I know what it takes for me to be the best version of myself."

As well as a better sense of her emotions, Lipa also discovered the confidence, firstly to step back if something wasn't working and secondly, to edit her work if she woke up the morning after writing something and felt the sentiment no longer held true.

"Sometimes, it's necessary to take yourself out of it, which is something I never would have had the courage to do before," she says. "I would feel like I'd failed. I'd go into a session and if I wasn't able to produce a song that day, I would be very hard on myself."

Kentish, who hooked Lipa up with Kevin Parker via Warner Music UK CEO Tony Harlow, also notes this change.

"Dua had confidence at the start, she had chutzpah, moxie, but it's less bravado now and more steely confidence," he says. "She will examine and change her own work and she doesn't find that a challenge. She can critique herself and be critiqued in a way that doesn't harm who she is as a writer. Also, she knows herself much more, which you would hope. She signed at 18 and now she's 28..."

Dua respect: *(Clockwise from top) Dua Lipa with Margot Robbie and Billie Eilish, Beyoncé and Caroline Ailin and (left) opening at the Grammys in February*

Ever since Dua Lipa and Joe Kentish first met, one word has come up in their conversations more than any other.

"Glastonbury..." Lipa says, breaking into a giant grin. "I like to write down plans, ideas or dreams that I have and, around the time of my first record, I wrote that, by the time I got to my third album, I'd like to headline Glastonbury and work with Tame Impala..."

Hang on, has Dua Lipa just revealed that she can see into the future? Surely she didn't *really* write those things?

"I actually did!" she answers. "Those are things I really wanted and I just felt inclined to write it down and work towards them."

Indeed, Glastonbury has long been a studio yardstick for Lipa.

"Any song I've ever made, when I hear it back, I'm like, 'How would this sound at Glastonbury?'" she says. "That has always been my barometer. To get to headline is just absolutely surreal."

"It's huge..." offers Kentish, breaking into laughter. "Dua has been pretty consistent in saying, 'I want to headline Glastonbury.' In the UK music industry, that's a seminal moment, so it is going to be huge for her and for everyone on the project."

Lipa smiles again as she notes how long she was sitting on the news.

"I got asked in November 2022 – ages ago!" she says. "It has really been my biggest secret, and also in the back of my mind while working on the album. Glastonbury has always been the pinnacle. It's my favourite festival. I'm so grateful for the trust that Emily [Eavis] has put in me and I'll make sure it's great. It's the biggest show of my life, so I'm gonna make sure I don't fuck it up, basically!"

Lipa, who has a run of "adrenaline-regulating" European gigs before Glastonbury (a London date at the Royal Albert Hall is to come in October, with more touring in the pipeline), reveals that her new show "is pretty far along" in terms of production.

Without spilling any secrets, she sets the scene.

"Glasto is a one-off, to be done once and never again," she says, eyes wide. "It's about making it as unique as possible. I really love bringing a spectacle."

Last year, Lipa's friend Elton John trod the same boards, but she hasn't tapped him up for tips yet.

"Ha, ha! I haven't asked my friends yet..." she says.

The fact it is not her first time may also help.

"I've done Glasto twice," she says, referencing slots on the John Peel Stage [now Woodsies] in 2016 and 2017, the latter of which drew a crowd that gridlocked a section of the festival in searing sunshine. Her scheduled Other Stage slot in 2020 fell victim to Covid.

"Ah, the roadblock! I'll never forget it," she smiles. "I'm putting in as much rehearsal time as possible so that when it comes to the point where I should be feeling the pressure, the scared bit, it'll be fine because I'll know that there's absolutely no stone unturned."

The fact that Lipa is, alongside SZA, one of two women headlining is not lost on her. Last year, Elton John was joined by Guns N' Roses and Arctic Monkeys, with the all-male trio drawing criticism.

"There are just a lot more male artists [in general] and in the history of festivals women [have been less prominent]," reasons Lipa. "Last year there weren't a lot of women in cycle, which is important to remember, but now women are dominating."

Lipa welcomes the fact that Radical Optimism will drop at a time when Beyoncé, Ariana Grande, Taylor Swift and Billie Eilish all have campaigns in full swing.

"It's all 'woman power' right now," she says. "And, for me, it's amazing to be put at the top [of the bill] and to headline Glasto. We've just got to keep supporting women and pushing them to that degree so they can see it's possible."

Lipa acknowledges that she has often felt 'got at' in her career, especially with the kind of mainstream aspirations she has.

"I love pop – it's expressive and it makes people feel good," she says. "But it also gets looked down upon and it doesn't get taken seriously. You have to do a lot of proving."

She adds that the women the industry elevates as 'pop stars' (a term that raises a smile from Lipa) are subject to certain standards.

"People want you to speak out about things that you believe in, create a safe space for fans, or talk about current issues or activism," she says. "But at the same time, a lot of people want you to *not* do that and they want their pop stars to just be very quiet, like, 'Just sing your song and don't get involved in politics.'"

Lipa believes that "people just love the drama" so they want musicians to be more outspoken.

"It's just part of popular culture," she sighs. "I speak about things that are important to me, things that I feel add benefit or are bigger than me, things I feel need a voice."

Right now, those things centre on business.

"I've spoken to so many different artists about their experiences and I think that people mistake us as being away with the fairies,

> "Putting yourself in the centre of your business might be too much for some artists. But if anyone can do it, Dua can"
>
> **JOE KENTISH WARNER RECORDS**

PHOTOS: Kevin Winter/Getty Images For The Recording Academy, Eric Charbonneau, Warner Bros, Kevin Mazur, Michael Buckner/Golden Globes 2024, Getty

because we are preoccupied with the creative side and that's the only thing we really want to be doing," she says. "People take advantage of that a lot. It's not just in music, it's in any field. People are proper charlatans and they'll try it."

Lipa advises, "As cliché as it sounds, get a good lawyer, read contracts properly".

As for what the industry can do, amidst the debate around remuneration from DSPs and social media giants, her message is clear.

"It's for the big companies to think about paying songwriters more fairly," she says. "We have to keep applying the pressure. Things aren't going to just happen, we have to ask for change."

When it comes to social media, Lipa (who has almost 90 million followers on Instagram, her favoured platform) reserves most of her ire for the negativity that prompted her to hand her Twitter account over to her team in 2020.

"It's really unhealthy," she says. "It harbours a certain type of energy that is often at the cost of someone's feelings. It was a hindrance to my confidence, getting up on stage and thinking that people didn't like me or that they hated the music. That's not something that I should be focusing on."

She realised that her mind should be on developing, improving and, god forbid, enjoying her growing career.

"I work so hard so why should I not be able to enjoy it?" she scoffs. "That was causing me not to, so getting off Twitter was the best thing I ever did."

Holding eye contact, she shares one more delightfully blunt tip on how to stave off the evils of the industry.

"I just do my job and then *leave*," she says, ice rattling in her cup to add inadvertent emphasis. "That is what keeps me sane and allows me to have normal experiences. I *love* that I get to do music, but it's not what defines me completely, and I'm happy about that."

If all the baggage that comes with a pop career has made Dua Lipa cherish her real relationships, the one she shares with Joe Kentish might be most precious of all.

"We're just such close friends," she says. "He's really my soundboard, someone who I trust with my creative vision. I wouldn't have been able to do this without him. I love it when he comes into the studio – he's someone who I really want to impress, so every time I play Joe music, I hear things differently and realise what needs to change without him even saying anything."

When we put this to Kentish later, he's touched by the compliment because he had the same feeling with his old boss Jamie Nelson, who hired him at Parlophone.

"I would ask him into my room to listen to a record and I didn't even need him to say anything," says Kentish. "That's essentially a part of my job, to offer Dua a new way of listening."

Lipa says that approval from Kentish still feels special, before an admission that makes being a global pop star sound much simpler than it surely is: "I've never felt pressured or on a deadline. Ever."

Brutal honesty is the bedrock of their relationship.

"There's really no filter," Lipa says.

"People talk about honesty, but it needs to be done in a certain way," says Kentish. "It's empathetic, or sympathetic honesty around her music. I think one of the reasons why, when I come into a studio, Dua might feel it's a different listening experience is because she knows that I will be honest with her and that is not always easy to do in those environments, with who else might be in the room. I offer her that honesty which, as artists become bigger, is more difficult to get."

Beyond the studio, the challenge for Kentish is to ensure that Radical Optimism can push her career to the next level.

None of Lipa's four No.1 singles debuted at the top, while her first album landed at No.5 in June 2017, reaching a peak of No.3 38 weeks later. Future Nostalgia, brought forward after a leak, missed out on No.1 to 5 Seconds Of Summer by 550 units and hit the top a week later.

These stats have come to feel like a badge of honour. Kentish is proud of Lipa's purposefully challenging sound, and wants people to feel "a little off balance" on first listen.

"There's a lot of great music, especially from her female contemporaries, so this approach will steer her well," he says. "Then, it's about holding your nerve and being confident that massive records will come, because this is what her consumption should look like. When you look at her huge streaming records, they have got there over the course of years, not week ones."

He says Lipa's albums have a "long burn time" and that her latest is "deep and rich with singles".

Radical Optimism arrives into a different landscape than Future Nostalgia did, with the subjects of Universal pulling its songs from TikTok and superfans high on the agenda.

UMPG's move to follow UMG's stance on TikTok saw Lipa's tracks pulled too, and Kentish has a measured view.

"Dua's not a TikTok-first artist so it possibly hasn't had as much effect on her as it might on some of the other artists on my roster," he says. "Having said that, it's an incredibly important platform, so it has had an impact, but how big I don't know. It challenges us to find audiences in other areas."

On the subject of superfans, Kentish says they are very much part of the Dua Lipa equation.

"Dua is really keen to drive value for her fans, but sometimes the superfan conversation can be skewed towards something else, which is maximising output or revenue and that's not it," he says. "We want to super-serve fans with things that are very important to them."

With her portfolio expanding further, it would appear Dua Lipa has more to offer her fans than ever. And at a time when culture can feel disparate and intangible, her drive to create and succeed on her own terms is surely something to be celebrated.

Kentish says Lipa's extracurricular activities can only be a plus.

"Dua does so much, but she has the capacity and ambition for it," he says. "When you work with someone as talented and ambitious as her, she's not going to be happy limiting herself to just one thing."

Considering the limits of Lipa's potential, Kentish says her impact will be impossible to quantify until further down the line.

"Getting to a level like Madonna, for example, is always difficult," he says. "You cannot judge anyone in the moment in terms of legacy, especially two albums in. Dua has got as good a chance as anyone of [getting there]. One of the hardest things is for artists to have the real ambition and fearlessness to get to these top levels and, mentally, Dua is absolutely able to hit those levels."

And so with Radical Optimism, Glastonbury and so much more to come, we leave Dua Lipa where we began, on the subject of Radical22 and the business decision that has changed everything.

"I'm having the time of my life," she offers as a parting shot as our time together winds past the hour mark. "I'm taking ownership of things I'm passionate about, I have everything under one umbrella and I want to do more of all of it. There are so many possibilities..."

Lipa years: *(Clockwise from top) Dua Lipa at the Grammys in 2021, with Stormzy at the BRITs in 2018, with Max Lousada at the Music Week Awards in the same year and at Glastonbury in 2017*

"I offer Dua the kind of honesty which, as artists become bigger, is more difficult to get"

JOE KENTISH WARNER RECORDS

PHOTOS: Ian Gavan, John Phillips, Stringer, Kevin Winter, The Recording Academy, Getty, Paul Harries

"People mistake artists as being away with the fairies and they take advantage of that a lot"
DUA LIPA

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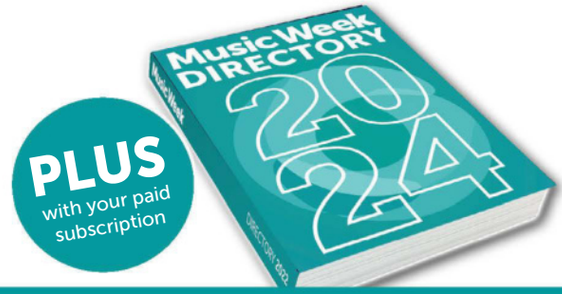

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THE MOST INFLUENTIAL AND SUCCESSFUL WOMEN ACROSS THE MUSIC AND CREATIVE INDUSTRIES SHARE THEIR TOP 5 CAREER LESSONS...

CHANNETTE CARLEO (RADIO PRODUCER, KISS FRESH)

Meet Channette Carleo, an award-winning music radio producer who, throughout her career, has worked on shows for some of the UK's biggest radio personalities and cultural tastemakers in Black music, such as MistaJam, Snoochie Shy, Henrie, Big Zuu, Tinea Taylor and many more. Carleo has also produced interviews for international artists such as Burna Boy, Tyla, Wizkid, Victoria Monét, Latto, Tems and Chloe Bailey, and has been involved at music radio networks including Capital Xtra, BBC Radio 1, The Asian Network and BBC 1Xtra. She currently works at Kiss FM as lead daytime radio producer on Kiss Fresh, and specialises in the curation of creative on-air, digital and social content targeted at youth audiences. Here, Carleo shares her top tips on building a career in radio production...

1. Make it a hobby

"Find passion in what you're doing. Before I got into radio, I was creating content myself and I found that I loved it. You can learn production skills by developing online content, making TikToks, learning how to use Adobe or doing a podcast – editing audio is one of the core things of radio. Also, always be across the industry. Know your talking points and be immersed in the world that you're interested in."

2. Be a people person

"If you're nice and genuine, people will warm to you. The music industry is competitive, so building relationships has really helped me along the way; I owe so much to the women in the business who have opened their arms to me and supported me. Also, once you come across opportunities, open them up to other people. What's the fun in sipping champagne in a penthouse alone? My mindset is that there is space for us all at the top."

3. Know your talents

"When you're working with different talent and presenters, understanding what they need and being able to execute that is so important. You have to ask what they want, what you want them to project and what the audience wants – and you have to adapt to the different personalities. I have had presenters who like to ask daring questions to their artist, but there are others who are into an artist's musicality and what inspires them. So, as a producer, it's up to you to find that balance and make everyone feel comfortable."

4. Be authentic

"There's a quote from James Baldwin that goes, 'If you know whence you came, there are absolutely no limitations to where you can go.' That means a lot to me because many of the milestones in my life have come from who I am as a person. So if you're coming into this industry, you have to consider what it is you have to offer. We all have something unique that nobody else has, so don't be afraid to show it."

5. Move like a boss

"Don't shy away from trying new things: the more skills you learn, the more useful you become. I used to have imposter syndrome, but throwing myself in at the deep end in my career lately has really elevated it. If I had known to just have more confidence right from the start, I could have been even further along than I am now. So, be confident, pitch ideas and always use your initiative. Be out there right from the start."

"Once you come across opportunities, open them up to other people – what's the fun in sipping champagne in a penthouse alone?"
CHANNETTE CARLEO

INTERVIEW: Miranda Bardsley **PHOTO:** Femi Richard

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Paul for one: *Paul Hitchman at AWAL HQ*

"Artists can start with us from scratch and go on to global success, without giving up control of their rights or ownership of their masters"
PAUL HITCHMAN

THE Music Week INTERVIEW

PAUL HITCHMAN

In the time since **Paul Hitchman** joined **AWAL** in 2012, the company has grown from an upstart services business into a tech-focused A&R powerhouse with success stories from **Little Simz** and **Jungle**, to **Laufey** and **Lovejoy**. In the midst of its hottest streak yet, *Music Week* meets global COO **Paul Hitchman** to discuss its acquisition by **Sony**, the art of A&R and more...

WORDS: JAMES HANLEY **PHOTOS:** BECCA WHEELER

Awards are not the be-all and end-all, but the shortlists for this year's big bashes highlight AWAL's growing footprint in the music world.

As if to emphasise its vast remit, AWAL is nominated in multiple categories at May's Music Week Awards (A&R, international marketing, label/artist services, music & brand partnership and sales team). It also enjoyed success at the recent 2024 BRIT Awards, where Jungle claimed the prize for British Group and 2022 Mercury Prize winner Little Simz and CMAT also received nods.

"AWAL has every creative skill within the team that you would ever get from a record company," proclaims AWAL global COO Paul Hitchman. "Everything that you would find at a fully functioning record company is there."

Trumpeting the company's teams as "second to none", Hitchman tells *Music Week* that the "incredible" recognition, though welcome, was never a stated goal.

"It's funny, we never used to look at those traditional markers of success like No.1 records or awards," he says. "But as we've worked with more influential artists – and those artists have achieved success – they've just come along. In terms of the BRITs, we've never had more than one nomination in a year but this year we had five."

Previously, Hitchman served stints in A&R at Warner Music and BMG, and co-founded record labels Sugar and Candy Records in the 1990s, ahead of launching digital music companies Playlouder, MSP and CI. He joined AWAL (originally Artists Without A Label) as MD in 2012 in the wake of its acquisition by Kobalt and was promoted to global COO at the end of last year.

"Although my career started in music, I spent 12 years being a digital music tech entrepreneur – and part of what attracted me initially to Kobalt and AWAL was a marriage of technology and music," he says. "I've always been a huge believer in the ability for technology to empower artists and audiences, too."

He describes Spotify, Apple Music, YouTube and TikTok as "incredible" platforms that have helped drive the growth of music globally and enabled fans to discover music.

"We're living through a time where technology is empowering both creators and audiences – and I love that," he says. "I think it comes with issues and problems that you've got to resolve, to create an ecosystem that works for everyone, but we're living through an age of incredible opportunity."

Rewinding further, Hitchman earned an economics degree at Cambridge – not that it counted for much in his chosen profession.

"It has been of no use to me at all in my career, but I enjoyed learning how to think critically and analyse problems," he says. "I did the degree but was then trying to make it as a musician. I come from an artist background – I was a musician and a record producer – but [the degree] helped me along the way. I set up a studio with a partner called Jim Gottlieb. We didn't know how to get started, so we just did it all ourselves with that entrepreneurial mindset."

Countless artists have been inspired to try their hand at music after seeing an iconic act live. But for Hitchman, it had the reverse effect.

"I remember seeing The Verve at an early show and I thought, 'Wow,'" he remembers. "That was my cue to give up playing music, actually."

Instead, Hitchman, who is based in AWAL's London office, decided to channel his energies into supporting other creative talents.

"I've always felt that my mission is to find a way to help artists," he says. "What it comes down to for me is how to help artists achieve their goals. When I'm talking about artists, I'm also talking in a broader sense. I've been involved in putting on art festivals and events, as well as music – contemporary art and photography have always been big interests of mine – so there's been a consistent theme of trying to help artists, especially at the early stage."

Hitchman smiles as he warms to the theme.

"For me, the most exciting part is seeing an early show in a tiny little venue by an artist who maybe isn't quite there yet, but you can see the promise," he says. "And they're doing something different; they've got a unique personality and they've got something to say."

Hitchman is responsible for overseeing AWAL's UK team and international offices, along with its global operations. He works closely with CEO Lonny Olinick and AWAL's senior management team on global strategy, development of the company's artist roster, as well as growth of the business worldwide. He also manages relationships with key partners at The Orchard and Sony Music.

He explains his mind is constantly thinking one step ahead.

"It's not looking back, it's looking forward at what's next," he says. "When you go and see an artist, it's almost like a jigsaw puzzle: you've got to figure out how this artist, playing in this tiny venue to an audience you can probably count on two hands, goes from there to being a global success. You've got to have belief in the artist and then you can start to communicate that belief."

To date, 21 AWAL artists have surpassed one billion streams globally. Its core purpose, states Hitchman, is "to help independent artists achieve their full potential and empower artists with stories to tell so that they can have their unique impact on the culture."

Recent breakthroughs include Laufey, whose Grammy-winning second album Bewitched broke the record as the biggest debut for a jazz album on Spotify, and Lovejoy, who became the first UK band to have a debut Top 5 hit on the US Alternative Airplay chart since 2016.

"Laufey is a classically trained musician with a jazz influence," notes Hitchman. "I think a lot of people might say, 'Okay, we'll put that in a box,' with a certain connotation as to who her audience is and what the limitations are for an artist like that. But Laufey is incredible at engaging and communicating both through her music and her personality. She has built a global audience – starting with that Gen Z audience that's discovering jazz through her – and she is becoming one of the biggest artists in the world."

The Icelandic-Chinese singer's fast rise adds real weight to Hitchman's point.

"You can't tell which artists are going to be big, so you might as well believe that every artist you work with has that potential," he says. "And when you realise a Gen Z audience can be into jazz as well, then why not?"

Hitchman is hopeful when it comes to the UK's breaking talent.

"We've been through a time where there have been fewer success stories for UK artists on a global basis," he observes. "We seem to have had a quiet patch, but I believe that the UK is a great place for artists to develop and I want to make sure that AWAL plays its part in identifying and helping those artists to grow and break on a global basis."

It is now two years since AWAL became part of Sony Music, but Hitchman (who prefers to steer clear of the current Universal-TikTok debate) insists it has largely been business as usual.

"In a sense, a lot has changed and nothing has changed," he says. "We help independent artists achieve their full potential in a way that's non-traditional with a partnership approach to deals – and we've retained that. We haven't changed the nature of the deals that we do. We haven't changed the types of artists we work with and we haven't radically changed the team."

As for what has changed? Hitchman says that the resources and support that Sony brings in terms of investment, international presence and technology has helped AWAL "move to the next level."

To find out more about the major's influence, AWAL's current purple patch and the secret of breaking bands in 2024, *Music Week* launches into a one-on-one with Hitchman...

Where there's AWAL: *(Top) Paul Hitchman with the AWAL leadership team (clockwise from top left) Sam Potts, Matt Riley, Lonny Olinick, Victoria Needs and Arif Mahmud; (bottom) with the UK team*

Is this the best run AWAL has been on since you joined?

"It is. Every year we ratchet it up a bit more and we've become the fully-fledged company we always aspired to be. There's nothing that any record company can offer that AWAL doesn't do now: sync licensing, brand partnerships, A&R, creative, digital marketing, everything. We've had to build that gradually over time, and artist development is our main focus. Our objective is to be the best artist development company in the world, and artist development takes time. We've been working with Laufey for nearly three years, and we've worked with Little Simz for a long time. I think we're seeing a culmination of that now with the success that we're having. Another factor is that now we're part of the Sony group, that has added a lot of support and weight on a global basis."

Has the culture of AWAL changed at all since the Sony deal?

"Well, we definitely have a very distinct culture at AWAL and part of that has been how we've grown our leadership team. We haven't really brought outside people in to run the business. Lonny has been the CEO for eight years and I've been here since Kobalt first acquired AWAL back in 2012. And if you look at the UK team, Matt Riley [MD] has been at the company for 10 years and has grown as an executive through that time. He was joined last year by Sam Potts and Vic Needs [SVPs], who both have major label backgrounds but joined the AWAL mission. Growing the leadership team from within has enabled us to retain that culture and means that anyone who joins the AWAL team buys into the AWAL mission."

Do you think the Sony deal made anyone view the business differently, be it artists, managers or rivals?

"I think being part of Sony has given artists – and maybe managers, more so – the confidence that there's nothing they can't achieve with AWAL because there's no resource or expertise that we can't tap into. Where maybe historically some artists would have gone on to sign a major deal, we're now seeing artists remain – so if anything, it's strengthened our proposition. They retain that same level of creative and commercial control, so there's been no downside from an artist perspective, but definitely an upside. As far as the industry sees us, I think we've always been known for finding and developing artists that may be a little bit more alternative in whichever genre they're in. But we've helped those left-of-centre artists achieve global success. With Laufey and Lovejoy, for example, you can see the next generation of artists coming through behind Little Simz, Bruno Major and Tom Misch."

You previously told *Music Week* that AWAL views the world as: "one company, one team, one roster". Has that altered since the Sony acquisition?

"No, not at all. I think that's one of the great strengths of AWAL. We might sign an artist from Sweden and they break in the US. We might sign an artist from Australia and we suddenly find they're breaking all across Europe. We have become skilled at using data, but also our experience to understand when an artist is starting to move. A great example of that at the moment is Djo with his track End Of Beginning, which was released in 2022 and is now having an incredible viral explosion. Our team is able to help propel those opportunities. So, I think we have become even better at harnessing, recognising and maximising those moments. We've done that over and over, so it can't just be a coincidence."

How does AWAL sit alongside The Orchard within Sony?

"The Orchard is fantastic at what it does – it's an incredible distributor for independent labels on a global scale. AWAL has a different focus: our focus is on artists' development and we benefit from systems and a supply chain that The Orchard has built and we now jointly continue to build out those tools and systems with Sony. We complement each other and we help each other."

PHOTO: Becca Wheeler

"We don't look at market share – what drives us is the success of our artists, and that's what drives our growth"
PAUL HITCHMAN

"We believe 'DIY' is a myth – artists can be independent, but that doesn't mean they do everything on their own"

PAUL HITCHMAN

What was your response to people who said that the Sony deal diluted competition and was bad for independence?
"Well, from my perspective, AWAL gives huge opportunities to independent artists. There's more choice in the market today than ever before and I think AWAL has played its part in that, and the more investment and support we have from Sony, the more we're able to give opportunities to independent artists. I think that's been good for the market and good for artists."

In terms of your rivals, what does being within a major set-up add that they don't have?
"Although there are companies out there that share certain similarities with us, I honestly think AWAL is unique in the market. No other company enables artists to retain ownership of their rights and control of their careers, but at the same time be able to go all the way to global success without having to compromise. There is no other company that has done that repeatedly, time after time, with artists in different genres from different places around the world. We've proven over and over again that an artist can start with AWAL from scratch and go on to become global successes, without giving up control of their rights or ownership of their masters. There are distributors in the market that will add services on top of distribution and, of course, there are record companies that are great at what they do. But there is no one in the market that replicates what AWAL does."

How do you see the indie vs major argument evolving?
"I think it's very 1990s. To me, the concept that has value and meaning in 2024 is independent artists. Independent artists that are in control of their careers, that own their masters, that have a particular mindset and a particular way they want to develop their careers. It has been empowered by the global DSP platforms, the consumer platforms, but also the global supporting platforms, of which AWAL is one. People use the word 'DIY', but we believe DIY is a myth, because artists can be independent but that doesn't mean they do everything on their own. I think it's basically impossible to achieve your full potential literally on your own. What the modern market gives you is a partner like AWAL that can give you the tools, services, support and investment you need, without having to give up what it means to be an independent artist."

Internationally, what territories are you focusing on for new music?
"I've been travelling around looking at opportunities in the last year or so. We acquired a business in India last year, OKListen, which is now the basis of AWAL in India. We've added people in Mexico, Brazil and Spain, so we are seeing huge opportunities for AWAL all around the world. We've been traditionally very strong in Anglo territories: the UK, US, Canada, Australia, but the more we look at other territories, the more we see the opportunity. The market today shows that a hit can come from anywhere and break anywhere, and I think AWAL's at the forefront of that. In fact, we don't see the opportunity as signing UK artists for the UK market; the A&R team here is looking at opportunities all around the world. A great example of that would be Grentperez, an artist with Filipino heritage from Australia, who we signed and developed out of the UK and is now a billion-streaming artist."

How important is growing your market share?
"We don't look at market share particularly; it's not something that drives us. What drives us is the success of our artists, and that's what drives the growth. And then the market share looks after itself."

To what extent is it fair to suggest that services companies can't do specialist A&R in the same way that record labels can?
"Well, there might be a point to that – and that's why I say AWAL is a unique company. We're not a services company and we're not a record company. We're an artist development company where the deal is that the artist retains ownership and control, but doesn't have to compromise on the quality of the support and expertise they can tap into. I just think AWAL is unique in that respect. So I don't really disagree with that idea, but AWAL is perhaps the exception that proves the rule."

How would you define A&R in 2024?
"There's the creative part of it, which is identifying artists that have something to say; an artist with a compelling story to tell and who is prepared to work really hard and build an audience and communicate with that audience, as well as invest in developing their music. Storytelling is a key thing and out of that is the development process of building a compelling artist proposition. A&R has to be joined up with the art of artist development. You have to be able to find an artist with their own vision, but also be able to understand and communicate that vision and develop it into a compelling proposition. We certainly are selective as to the artists that we take on and have built a really strong A&R team, and we're seeing that pay off now."

Jungle's resurgence has now been crowned with a BRIT Award. What sort of validation does that offer AWAL?
"They're a brilliant band that have made great records and have followed their own creative path. They don't compromise in terms of how they present themselves and how they invest in their creativity – the incredible investment that goes into their music videos, for example, which is swimming against the tide of the modern era. All we've done is double down on that belief, where they have a team around them that is very clear on what they want to achieve and how they want to go about it. More than anything, it's been empowering them to do what they do, brilliantly. Beyond that, perhaps their focus had been on the UK and we've been able to help them expand internationally."

Do you think artists are moving beyond that first-week chart success model?
"The week-one model is all about maximising physical [sales] to get a high chart placing – and there's nothing wrong with that. It can help give profile to a release and is part of the armoury of a record company – we do that and we've had No.1 records off the back of great week ones. But if you want to build a strong business, it's now about a very long-term view and strategy, and consistently releasing music. Week one is a tactical thing. But if you keep the focus on building an audience – ideally on a global basis – that's the strategy, as opposed to tactics."

Little Simz parted company with her management after her last album. Was there any danger of her leaving AWAL, too?
"Our model puts the power into the hands of the artists. Little Simz can make her own decisions as to what she wants to do with her career. Girl In Red had huge success with AWAL and then signed with Columbia and is doing well, so I think artists are empowered by AWAL to make the decisions they want to make. Increasingly, artists are choosing to build a long-term career with AWAL – Little Simz has been with us for a number of records now – but the model dictates that an artist is in control and they can make the decisions. We have to see that as the success of the AWAL model."

Winning mentality: *(Clockwise from top) Paul Hitchman at the BRITs with CMAT, with Jungle, Little Simz wins the Mercury Prize in 2022, Laufey after her Grammys victory earlier this year*

Lovejoy are another budding success story. How has AWAL managed to help break a new band – and a very online-savvy one at that – in this day and age?
"Again, it has been about audience development. We supported their investment in their live career and also helped them develop on the recording side. We've just helped guide them in taking what was already there – in terms of raw energy and an incredible connection with their audience – and helped them become a more fully rounded artist proposition. It's not often that a new guitar band gets a real push in the US, but Pete Giberga, AWAL's US president, has been involved with [them] from day one and you can see how that has paid off. We've had two Top 10 alternative radio hits in the US, driven by our US radio promotions team."

You have also signed Young T & Bugsey. How strong do you think AWAL is in UK rap and Black music?
"It's an area we have been investing in. We hired Komali Scott-Jones to join the A&R team and Young T & Bugsey is one of her first signings. They've been away for a minute, but are coming back with a wealth of incredible, fresh music and are so energised. That's one of the things we've noticed at AWAL: because we're not telling them what to do, you often see an energy come into the artist when they feel that empowerment. We want to help them achieve their objectives with the next phase of their career, and it's part of us developing a roster and an expertise in rap that we totally believe in."

Speaking more widely, what's the next big industry trend you're looking at?
"It's hard to ignore AI. Certainly, we're excited by the creative opportunities that AI offers, but similar to most people in the industry we also feel it's important that the legal and creative rights of artists are protected. Nonetheless, there's no doubt that it's going to have a massive impact on all areas of creativity, including music."

Are artists valued enough?
"Well, that's a philosophical question. I don't think artists could ever be valued enough. Artists are what makes life worth living. If you imagine a world without artists, it would be a pretty boring place."

Finally, what keeps you motivated at AWAL and will you ever work anywhere else?
"I love seeing the team that we've built grow. I'm not tired or bored, I'm excited by what comes next, both from an artist point of view and in terms of the AWAL business. I'd love it if, in five years' time, AWAL had built itself out even more to be a very successful global business, working with local artists in every territory and empowering them at every stage of their career. We've got a long way to go, but I'm along for the ride for as long as I'm needed."

PHOTOS: Michael Buckner/Billboard, Getty, John Marshall, Sam Dennistion, Roisin Thompson

THE MAIN EVENT

Over the course of her career, **Rachel Chinouriri**'s trajectory has turned into something of a case study of modern artist development. On the eve of her debut album **What A Devastating Turn Of Events**, *Music Week* meets the genre-blending singer, plus **Parlophone** and **Atlas Artists**, to hear how a mix of fierce commitment and patience is paving the way for a mainstream breakthrough...

WORDS: ANNA FIELDING **PHOTOS/LIVE PHOTO:** LAUREN HARRIS

Rachel Chinouriri has been searching for her place in the world for quite some time.

"I've always been looking for home, looking for what it would mean to me," she says. "I'm someone who wants stability in her life."

More on that quest shortly. For the time being, the singer's current physical place of residence is her flat in East London. Wearing black-and-green tie-dye leggings and a hoodie made by internet superstar Quenlin Blackwell, she opts to sit stretching her legs out on the floor for our interview, even though she has a perfectly functioning desk just steps away. Either side of her chat with *Music Week*, she's having a sorting day at home.

"I went a bit viral on Twitter yesterday," she says. "So I've been replying to everyone, liking comments, just general social media housekeeping. Then there's been some life admin, too."

Today, that includes therapy, housework, bill paying and trying her best to stick to healthy routines. Yes, Chinouriri is quite literally putting her house in order to prepare for the next big moment in her career – the launch of her debut album, What A Devastating Turn Of Events, released on May 3 via Parlophone/Atlas Artists.

Chinouriri has been working towards this moment for seven years and has a solid base to spring from. A former BRIT School student, she has been writing songs since she was 17, and working with her manager Duncan Ellis of Atlas Artists since graduating. To date, she has released numerous singles and EPs via Atlas' JV with Parlophone, starting with 2018's So My Darling. In 2021, meanwhile, Chinouriri was shortlisted for the Ivor Novello Rising Star Award and in 2023 appeared on the BBC Sound Of... list. The hype around her name also led to a booking at this year's SXSW festival, only for the singer to pull out upon finding out about the event's sponsorship deal with the US Army.

Still, even without the Texan showcase, she has an avid audience ready and waiting (close to 1.4 million monthly listeners on Spotify and 22.2 million likes on TikTok) for What A Devastating Turn Of Events. The record should mark the point where Chinouriri's star is no longer described as rising.

"I've never charted before, so it would be nice to," she says. "I kind of feel I deserve it now. And look, an award would be great, I'd probably burst into tears if I got a BRIT because I watched them so much growing up."

Chinouriri makes her point without ego, almost as if she's daydreaming.

She is on much firmer ground talking about the work she's already put into the album, even though the genesis of What A Devastating Turn Of Events was a feeling of instability.

"I think that growing up I always felt slightly unstable," she says. "I thought at 18, I would have a job and a house, and at 21, I realised I did not have those things and I was really broke. My mum is a super hard worker and it was giving me a degree of anxiety because I know she came to this country so that I could take a more academic route. And I absolutely did not do that."

These days, her family is fiercely proud of her achievements. Chinouriri is the youngest of five and the only one of her siblings to be born in the UK and not Zimbabwe.

"I once wrote a song called Home that was about me trying to figure out where to place myself," she says. "I always felt like the odd one out being Black in the UK, but then also because I am the only one of my family born here and the only one who can't speak [Zimbabwe's] native language. Everyone in my family home speaks Shona, but they speak to me in English."

There have been further feelings of dislocation and moments of pain. As one of the very few Black students at her first secondary school, she was badly

"When I think about what I want to achieve, I also think about what it would represent for the industry as a whole"

RACHEL CHINOURIRI

"I've seen enough of the industry to see people get popular via online trends, then you see them four or five years later and they're not doing anything"

RACHEL CHINOURIRI

About turn: *Rachel Chinouriri on stage at London's Koko in March and (opposite, L-R) at the Ivors in 2022 and the MOBO Awards the same year*

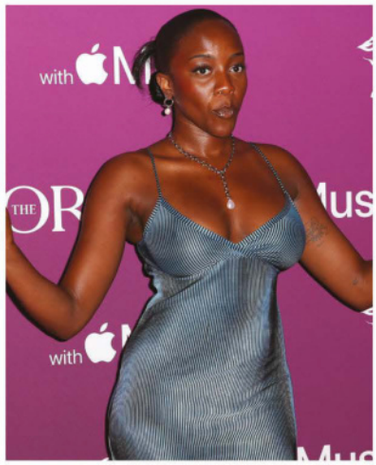
bullied and the target of racial abuse.

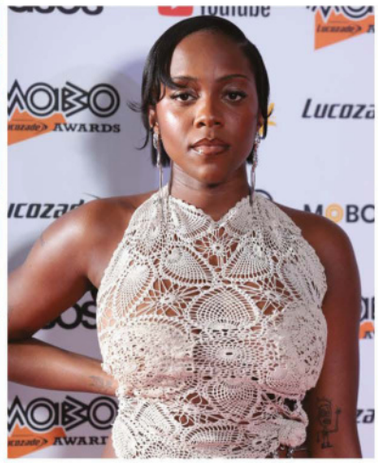
"It was one of the most degrading human experiences I've had in my life," she told *Music Week* in our 2023 On The Radar interview.

Then, as her career began to take shape, she found she was often pegged and promoted as an R&B or soul singer, despite the fact that her sound was rooted in indie and pop.

Chinouriri proceeds to outline a journey of self-discovery.

"I realised the UK was my home," she says. "I shouldn't want to change that because I've had an incredible journey. I started looking at my career and being grateful for the one I've had, the people I've met, the music I've made and knowing that I wouldn't have had that if I wasn't here. Home is what you make it."





The striking cover for What A Devastating Turn Of Events shows Chinouriri outside a 1970s terraced house with tiny England flags hanging from the windows, kids' toys in the garden and takeaway boxes littered outside.

"When I look back at the Britpop era there was Blur, or the Spice Girls, and there were flags everywhere and, as a young kid, I could see people being proud to be British," Chinouriri says. "As a Black person, that can feel quite controversial because, obviously, the history the UK has with other countries, especially Black and POC countries, is very dark. But when the football's on you see all the bunting around and it's a celebration and every single race is in the pub together like we've all forgotten everything that's happened, everyone's hanging out."

She carefully articulates the other side to her point.

"But when you see that flag and Black people aren't competing in the Olympics or on the football pitch... Well, no one's being celebrated," she says. "So I am celebrating coming home. I'm raising the flag to say, 'England is my home, the UK is my home.' But that doesn't always mean it was a positive experience and there's trauma that came from that. But I am including those flags. They've made me the person I am today and I love that person. I love living here. I love the community I've made and the friends and family I have."

A significant part of that community is Atlas Artists, with whom she has had a longstanding relationship.

"I met [founder] Duncan Ellis when I was 17, still at the BRIT School, and he'd heard my song on BBC Introducing," she recalls. "At the same time, I'd also been spam messaging him because I'd found his name online. He hadn't seen the messages, but he had heard my song. So I've known him for eight years, worked with him for seven and he's always been there to manage changes in my life. And I am someone who hates change."

She also values Atlas execs Linda Maitland ("Having someone with that experience on my team who is not a man when the industry is so male-heavy") and Hope James ("She is the same age as me, but with so much experience, we pair really well together").

Ellis' admiration for his artist is abundantly clear.

"Rachel's journey as an artist is almost archetypal," he says. "I think that's why younger people and new artists always want to speak to her about things. It gives them hope, but also a reality check. But every year with Rachel has been a necessary year – she shows people that this isn't for the faint-hearted, that this is what it's going to look like and these are some of the sacrifices that will have to be made. But if you can keep yourself afloat for seven years, you really begin to reap the rewards of the journey."

Chinouriri's relationship with Parlophone has been another anchor of stability, even as the label went through significant change last year as it joined forces with Warner Records under the stewardship of president Joe Kentish and MD Jen Ivory.

Chinouriri learned of the departure of various members of staff, including former co-presidents Nick Burgess and Mark Mitchell, whilst walking in the Herefordshire countryside.

"I was writing and recording my album and the farmer next door had gone through a cable and taken out our Wi-Fi," she recalls. "It was actually kind of fortunate, because there was no phone reception either, so I went for a walk one day, got a bunch of messages on my phone and thought, quite calmly, 'Oh, what's happening here?' Then I went back to the house where there was no Wi-Fi, but there was a pheasant called Jerry and a cat called Matilda. It was probably the perfect environment to hear big news!"

"Lots of acts were let go," says Ellis. "But we remained and therefore we had more focus and more time with people and there was a new energy coming into the label. We all benefited from that, so it has been wonderful for us, but I'm sure if you spoke to another team or other artists their experience may be completely different."

Chinouriri is pleased with life under Kentish and Ivory's leadership.

"They're bloody incredible," she says, with a grin. "They're like bundles of joy walking around the office. Jen, as a woman, really gets the vision. And she's also a woman who loves indie. Joe understands so many aspects of being Black in the industry and has worked with some incredible musicians. Having the support of the two of them has been quite remarkable... It's such a positive space to be in."

Ivory herself is similarly complimentary.

"I took over at Parlophone last March, but even before that I was such a big fan of Rachel," she says. "I was at Warner [previously], a sister label in the building, and I was always a fan and quite jealous that I never got to work with her."

Once Ivory got into her new role, Chinouriri and her team were already in full swing with the album campaign.

"The label had a lot of changes, but where Rachel was at was very impressive and we picked up from there," Ivory smiles. "She was actually just the second artist I met and she came bounding into my office. There were immediate hugs and I was so pleased because she is exactly who I thought she would be. She is full of energy and joy and youth, but at the same time really reflective about who she is as an artist and what she wants to communicate with her work. The world building that Rachel has been doing, the reclaiming of her Britishness, her Englishness."

As for the aforementioned discussion around the pigeonholing of Chinouriri's sound, Ivory and the rest of the team give the impression that it is firmly a thing of the past.

"I didn't see any ambiguity at all," reasons Ivory. "Her music, her references, are so apparent. Musically, I would say

> "Rachel is a long-term career artist for us"
>
> **JEN IVORY PARLOPHONE**

ROLE CALL

MEET TEAM RACHEL CHINOURIRI

Management: Duncan Ellis & Hope James (Atlas Artists)
Label: Parlophone/Atlas Artists
CEO: Tony Harlow
President: Joe Kentish
MD: Jennifer Ivory
A&R: Molly McNulty/Duncan Ellis
Marketing: Benson Udia
Digital Marketing: Rebecca Rees/ Michael Portlock
Publisher: Charlie Pinder (Reservoir)
Agent: Lizzie Ford (CAA)
Print/Online Press: Katie Pilbeam (Inside Out)
Radio: Grace O'Neill (Parlophone)
TV: Holly Marshall (Warner Music Group)
Creative Director: Francesca Costa

PHOTOS: Shane Anthony Sinclair/Stringer, Luke Walker, Getty

she's migrating slightly towards pop, which puts her firmly in an indie-pop space, which I think is a really comfortable space for her to be in and a really great place for now."

Ivory also notes that the clarity of Chinouriri's vision was a huge help in terms of securing industry support.

"When we started positioning the album at the end of last year, we were able to present full creative to media and DSPs," she says. "Having the album cover, photos and the world Rachel had created, with all the music done, was so impactful. Everyone, especially the DSPs, we feel, has really bought into that."

Chinouriri is confident in what her record can do.

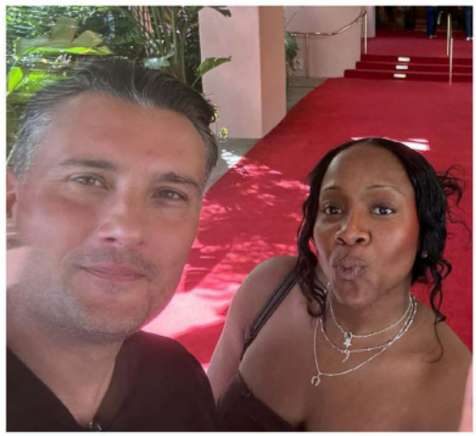
"When I think about what I want to achieve, I also think about what it would represent for the industry as a whole," she says. "I think about what VV Brown has said, what Keisha from the Sugababes or Shingai from the Noisettes have said about the industry and how their momentum was almost stopped because it was thought that they should go a different route..."

But these days, Chinouriri says, the parameters are starting to shift.

"I'd say that kind of stereotyping has broken down a bit," she says. "But perhaps that's easy for me to say because I'm part of some very progressive conversations. I think those changes will probably have more impact on the generation after me, artists like Flowerovlove and the people who come after her."

But the path that Chinouriri really wants to pursue is one of joy.

"I feel like I have the ability to be up there with the indie-pop girlies," she says. "There are people like SZA, like Coco Jones, but I think that Black women are often framed in terms of the hardships they've been through, the need to be tough and strong. I want to show that Black women can be joyful, can be young teens, can be into hair clips and be free and fun. I'm not saying that isn't there – I mean, there's Willow Smith and Chlöe x Halle – but they're all American and I'm a Black British woman and I think I'd have a different take."



On the rise: *Rachel Chinouriri with Celeste (top) and with manager Duncan Ellis (bottom)*

One of the tasks Chinouriri has been doing, in the quiet moments during this pre-album period, is replying to fan mail. She writes the letters by hand and then goes off and posts them herself.

"It's better than social media," she reasons. "Social media has made this world where you feel you're connected to someone, but you're not really. I feel that the craft of letter writing is more personal.

"There was one girl who really wanted to get into music and she's Black and indie, but she didn't know how to navigate it and had a lot of insecurities about it," she continues. "Her speaking about that in a letter was quite endearing because it takes me back to when I was younger. I know exactly how she feels and the hesitations she feels, but obviously I just went for it – and for me, life really panned out."

Chinouriri is of a generation where expressing a dislike for certain elements of social-media culture doesn't equate to a lack of comfort engaging with the various platforms.

"Rachel grew up in an age of social media," says Duncan Ellis. "I don't want to say it's easy for her, because that would take away from the fact that what's expected of artists on social media can be a very big ask these days; it's a demand and it's challenging. But it's obviously a very good way to connect with people and with your fanbase or new audiences, and she's able to be herself on it. She doesn't pull punches and she's very funny. She wears her heart on her sleeve."

Younger music fans, says Ellis, are searching for relatable pop stars, rather than untouchable, mysterious icons.

"They want the openness, they want to be able to connect on an emotional level," he says. "That starts, first and foremost, with the music, but then what Rachel can do is then speak to them, too, and that's really powerful."

Chinouriri is happy to chat on social media, but feels it's pointless to chase success via the algorithm.

"I thought about it for a bit and then realised it's really not something I want to do and also it doesn't work," she says. "I've seen enough of the industry to see people get super popular in trends, sky-rocketing high with their career based off of a trend of a certain time, and then you see them four or five years down the line and they're not doing anything at all."

We talk in the wake of Universal Music Group announcing its decision to pull its music from TikTok, and she views the fall-out with the same sense of balance.

"TikTok is an app that runs on music, on trends in music and on editing music, so to take off such a vast amount [of content] is a very big move to make," she says. "But Universal existed before TikTok and will exist after TikTok, so I guess they thought they didn't need it for their marketing. Artists of my age and younger don't know a world of marketing outside of social media, so it will be very interesting to see what changes and what other marketing techniques come to the fore."

Clearly, Chinouriri is a keen observer on the mechanics of artist breakthroughs.

"Everyone thinks that you can only blow up if you go viral on TikTok and that has very much been a focus, but I don't think that is the truth," the singer says. "I think TikTok is an incredible tool for promotion, but I also think there is an art and beauty in an artist building gradually over time, in a stable, small way. I think it will be beautiful to go back to that. This could remove the pressure from musicians to feel that they have to have a TikTok [moment]."

The rising spectre of AI, however, "is something I'm basically too terrified to think about," the singer admits.

For now, Chinouriri and her team are focused on realising her dreams and ambitions, building towards her stated aim of building a career that spans at least 20 years and five albums.

"I want to know where each album will take me and what each one will say about that specific time in my life," she says. "Every step we've taken with Rachel so far has been a building block," says Ellis. "She has had a great deal of support, but she's never been a real industry darling. But we've built so much. I'm really looking forward to seeing what she can be."

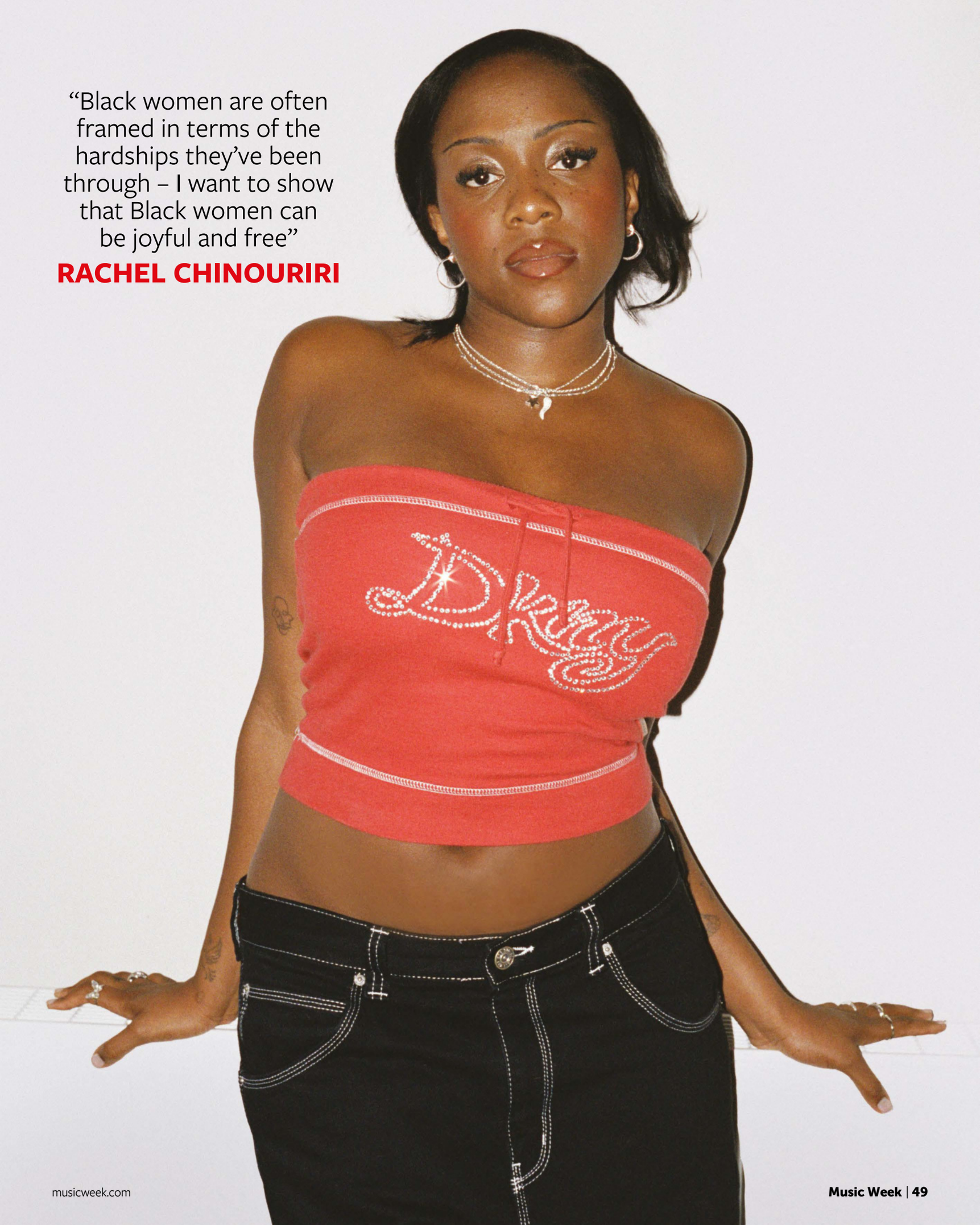
"We have various festivals coming up and Rachel is going to be great at all of them," says Ivory. "We have real ambitions to see her through and see her right. She's a long-term career artist for Parlophone."

As for Chinouriri? She has own idea of what that future looks like.

"I want to sell 10,000 tickets for one show at one venue, at least once in my lifetime," she smiles as we part ways. "I think if I can hit the tens-of-thousands level, that would be something. I could die happy."

> "Rachel's journey shows other artists that this isn't for the faint-hearted"
> **DUNCAN ELLIS ATLAS ARTISTS**

PHOTOS: David M Benett, Gucci, Getty



"Black women are often framed in terms of the hardships they've been through – I want to show that Black women can be joyful and free"

RACHEL CHINOURIRI

Facts And Figura

When **Alexi Cory-Smith** left her role as BMG UK president in 2017, the executive had unfinished business. Her grand plan has finally come to fruition in the shape of **Bella Figura Music**, a new independent music rights company on a mission to revolutionise the market. Here, in an exclusive interview, *Music Week* meets Cory-Smith, alongside head of operations **Hannah Overton**, to talk deal-making, catalogue and remuneration...

WORDS: JAMES HANLEY **PHOTOS:** LOUISE HAYWOOD-SCHIEFER

In the race for music rights supremacy, Alexi Cory-Smith likens Bella Figura Music's growing portfolio to a luxury car showroom.

"Everything we've done so far is very special and we want that to continue," she says. "I think of Bella Figura as like a garage with Ferraris in it – there are no Ford Kas sitting in there."

Be that as it may, the former BMG UK president has predominantly dealt with older classics – of the music kind – since co-founding independent music publisher and record label Bella Figura.

"I was absolutely convinced about what I wanted to do and what I wanted to build," Cory-Smith tells *Music Week*. "I came up against so many closed doors, but I felt there was a gap. I think it's a single-minded determination. I knew it was a good idea and I just needed to get the right people around to support it and help me deliver it."

Cory-Smith launched the vehicle, billed as a "blueprint for managing music rights in the digital age", in 2022 with former BMG colleague Neelesh Prabhu, who heads Bella Figura's investments team.

"Neelesh is a key part of this and we were single-minded about it," she notes. "I consider myself an entrepreneur. I know I can get stuff done and I'm quite a driver, but I'm very aware of my limitations, too. Therefore, it's making sure you have the best people around you – and that's certainly what we're striving to do. I'm really pleased with how we're building the team thus far."

Backed by private equity firm Freshstream Investment Partners, the company has already invested more than $50 million in snapping up rights for catalogues across publishing, master recordings and neighbouring rights. Creators include David Gray, R3hab, Guy Chambers and Jeff Silverman, while in March it inked a new agreement with artist and songwriter Adrian Wright, founding member of The Human League, acquiring Wright's writer's share.

Now, in arguably its biggest coup yet, it has acquired RAK Music Publishing, founded by legendary record producer Mickie Most and his wife Christina, which represents more than 100 writers including Suzi Quatro, Errol Brown, Steve Harley and Kim Wilde.

"When I was at BMG, RAK was always on the wishlist," smiles Cory-Smith. "You'd look at the pipeline and strategy and targets for the year, and RAK was always there as a shining light of one of the great British independents. Every year, you'd go knocking on the door and be told, 'No, no, no.' But there was a conversation and I got a phone call saying, 'We're watching Bella Figura. We think what you're doing is interesting and could be a good fit.' And we absolutely jumped at it."

A "music company run by music people," Bella Figura

Ring the Bella: *Alexi Cory-Smith photographed for Music Week at Bella Figura HQ*

"People say that Bella Figura is just another fund. We're not, we're a music company, we're a record label and we're a publisher"

ALEXI CORY-SMITH
BELLA FIGURA MUSIC

"We want to be a transparent music company, where artists and writers have a complete understanding of how they're getting into business with us"

HANNAH OVERTON
BELLA FIGURA MUSIC

(the name translates as "beautiful figure") bolstered its executive team last September with the appointment of Hannah Overton as head of operations. Overton – who was inducted into the Women In Music Awards Roll Of Honour in 2023 – made the switch after 11 years as MD for Europe at Secretly Group, where she worked with the likes of The War On Drugs, Bon Iver, Mitski, Japanese Breakfast, Phoebe Bridgers and Shame.

"At Bella Figura, the team are stakeholders," says Cory-Smith. "Everybody is invested, so that is a key part of our culture. Every decision we make, we make together. Obviously, there are a lot of active businesses in our space, but I don't think there's anyone like us."

For Overton, the opportunity came along at the perfect time.

"I was looking for a new challenge," she says. "I'd been at Secretly for over 11 years and I loved my time there. I'd enjoyed building something from a very small team to a truly successful global operation, so in my mind I was looking for something similar."

There was another key attraction for the executive.

"It's a privilege to be at a company that's female-owned," she says. "I don't want to state the obvious, but it's not always easy for women in the music industry, and there just aren't very many female-owned businesses. We want to build a diverse staff here as well and be a modern company, so it's amazing to be working in this space."

Prior to Secretly, Overton spent a decade at XL, where she was instrumental in signing artists including Friendly Fires and Dizzee Rascal.

"We needed a strong operations person from the music industry – ideally from the independent sector," reflects Cory-Smith. "We had incredibly strong candidates, but Hannah was the stand-out from day one. I was particularly taken by her entrepreneurial spirit – not everybody has that. A lot of people like the safety and sanctity of corporations and established businesses. We're probably past that first stage now, but you've got to have a bit of an appetite for risk when you come to Bella Figura, because it's early days."

More recently, Billy Millar, who previously held senior roles at BMG and Hipgnosis, joined as SVP of creative, tasked with overseeing global sync and creative output, while Chris Presland was hired from AWAL to the role of catalogue project manager.

"You need really good people," asserts Cory-Smith. "Where a lot of start-ups have gone wrong is when their operation is weak and their finance functions aren't quite working. A lot of entrepreneurs trip over that stuff, so these are incredibly key hires."

Here, Cory-Smith and Overton go in-depth on their vision for the firm, reveal fresh investment and explain why Bella Figura is very much a *music* company at heart...

Go Figura: *Alexi Cory-Smith and Hannah Overton with team Bella Figura (top); key signing David Gray (bottom)*

Alexi, what was your motivation for starting your own firm?
Alexi Cory-Smith: "I was ready to work for myself and I wanted to work with the writers and artists I loved. I remember growing up in music and everybody wanted to work for Island, XL or Atlantic, and artists wanted to sign to them. I want Bella Figura to be a music company that creators want to work with and that people would like to work for. We started sketching this up and then Covid hit – so that was an odd time – but I think the investment community could see through that and what it demonstrated was that music is pretty robust. I had an idea; the problem was how to execute it. Again, it comes back to getting the right people around you. We had a defining moment when we found the person who advised us on how to find investors and he was fantastic. That changed things."

You've said Bella Figura will "focus on actually managing its acquisitions" – does this imply you think other companies don't?
ACS: "No, not at all. The name was a joke really about beautiful figures, but also a play on my frustration over why collections were so difficult with music. You'd invest in something, or sign a beautiful catalogue, and then have issues tracking money. That was always a bugbear of mine."

Alexi, you told us last year that Bella Figura doesn't just focus on the deal, but also on the long-term legacy of the music. What does that mean in practice?
ACS: "We always come up against this thing of, 'Oh, you're another fund.' We're not, we're a music company. We're a record label and we're a publisher. We're independent, but we are funded by investors. It was always with the idea that we work with established, successful writers, artist catalogues, then we continue and enhance that legacy."

Hannah Overton: "I come from a part of the business that cares deeply about credible artists and the cultural capital they hold, and we want to do something similar at Bella Figura and work those catalogues in an artistic way, with a group of passionate music fans who understand that. If we concentrate on the art, I think the rest will follow."

So how do you tackle the perception that you're just 'Another fund'?
ACS: "The proof will be in the pudding as we deliver those creative results. I think it's a slightly lazy thing – there are lots of funds in the space and smart money knows that music is a really good place to invest at the right price. I didn't do this with my little piggy bank; you need to raise money to build a business with the ambitions we have. We have access now to serious funding and we want to build something really valuable. We've built a team to look after the music we've acquired and invested into, and we've delivered some nice results. Eventually, one would hope people will talk about us as a music company and not confuse us with all the various investment vehicles out there."

Is there any risk it could all go south in terms of investment?
ACS: "A key part is that the Ontario Teachers' Pension Plan has come into Bella Figura as a co-investor. That's one of the biggest pension funds in Canada and they're considered very credible, deep, long-term investors, so to have an investor of that quality and calibre come on board is a proud moment. It puts a lot of credibility around what we're doing. We've got quality, long-term capital behind us and that will enable us to do whatever we want."

Why do you think you appeal to new investors?
ACS: "Music is a good place to put your money if you're doing it with people who know what they're doing. I have an analogy which is that a good house is a good house, but if you've paid too much for it, it will become a problem, so we have a very disciplined and experienced investment team doing our valuations. We know what

PHOTOS: Louise Haywood-Schiefer, Derrick Santini

to look at and we have responsibilities to our investors. That means sometimes we don't get the deals, but it's very important as a business that we stick with that. Delivering the financial targets is based upon making good, sensible deals."

What does the RAK acquisition mean for the future of the company?

ACS: "RAK is a chapter in British pop history. It's a really good one for us to have. It demonstrates the kind of music, the vintage, the quality and the legacy of what we want to work with, and the opportunity around it. It ticks every box on our wish list. We can just do so much with it, so it's a bit of a flagship, really."

HO: "We feel the weight of responsibility to be the custodians and the guardians of these catalogues. Certainly, RAK's story is special and one that all music fans know, and we take that responsibility seriously when we're looking after these wonderful songs that Mickie Most and Christina helped curate. Those writers are special in culture. We've all been quite touched by the death of Steve Harley and it's our responsibility to make sure a new audience is introduced to his songs."

There has been lots of debate over the catalogue boom – where do you feel the market is at currently?

ACS: "It is very healthy. I think there's been some slowing down and less of a gold rush, perhaps, and of course interest rates and the cost of capital have had an impact. Maybe there are fewer opportunistic players, but I think it's a healthy market. We always have a pretty busy deal pipeline at any one time. It doesn't mean we do a lot because we're more laser-focused – we'll home in on a few things."

Alongside publishing, you're also a record label. Is there a risk of diluting focus?

ACS: "My simple answer to that is no, not at all – particularly in the digital licensing world. There are huge merits to having everything under one roof. Our ideal scenario is where we can get the publishing and the records. Where we have the recordings, we also then will encourage the artists to bring their publishing to us because there's a lot we can do when we have the two together – particularly around the small details because, if that's broken, everything else goes wrong. It goes back to ensuring all the metadata is clean and all the registrations are correct. Of course, if you can see the recording side, you can then track the publishing side and, if you can see the publishing side, you have a lot of information on the recording side. That can all work to the creative's benefit."

HO: "Having records and publishing makes us a more diverse and resilient business. In the streaming ecosystem, we can help introduce our artists to a younger audience. Alexi and Neelesh did great work in acquiring David Gray's catalogue. David Gray's White Ladder is one of the biggest selling British albums of all time [3,135,320 sales, according to the Official Charts Company]. We're partnering with Secretly Distribution on his catalogue. David feels like he's in a new phase of his career and I hope we can help him move forward with that. He will have new music coming out as well whilst we work his back catalogue."

RAK catalogue: *Works by Hot Chocolate (top) and Kim Wilde (bottom) are part of Bella Figura's acquisition of RAK Music Publishing*

You also helped David Gray go viral recently, of course...

HO: "As someone who has worked in music marketing for over 20 years, I would never take the credit for an artist's brilliant songwriting. He had a lovely TikTok moment with the track Babylon. It was posted by someone with a lot of followers and that gelled with other people in the TikTok ecosystem. Of course, we've done some digital marketing to go alongside it and have been in conversations with the team at TikTok to make sure we're supporting that, but that viral moment happened naturally because he's a great songwriter. Anyone who says they can create a viral moment is probably lying, if I'm brutally honest, but we're here to support the moment when it happens."

Looking ahead, will there be a focus on new music, or just catalogue?

HO: "We won't be releasing new frontline music, we're focusing on catalogue, but one thing we want to do is look into the archives of our writers and artists and make sure any uncovered gems get a release. We're working on that with David Gray right now and we're constantly talking to our artists and managers about making sure the music they've written that deserves to be heard is heard."

Why is it key to keep artists and songwriters involved in the process?

ACS: "There are relationships that you're maintaining for years, and in some cases it's about working with the estates, the representatives and the children. At RAK, Nathalie [Hayes, RAK Group MD] and her sister grew up with all those writers, it was very much a family affair, so she's guiding me and helping me. It's very important we do that properly and respectfully."

HO: "As we're marketing music, it's always going to make for a much better campaign if you have the writer and the artist collaborating with you. You're going to be able to reach the audience in a more authentic way and that's what we're building to do. Obviously, you can't do that if you're working with an estate, but if you have a good relationship with the family and the estate – usually they have somebody who truly understands the catalogue. So our role is to be as collaborative as possible and work to the essence of the music."

ACS: "That's also reflected in that we're very flexible in our deal-making. We encourage people to retain a financial interest in their catalogue, keep motivated and remain aligned with us. The deal has to make sense for us, but it starts with, 'What would an ideal picture look like for you?'"

Domestically, what is your strategy for growth?

ACS: "Raising the profile of Bella Figura is really important this year, so that we're in everybody's mindset. In terms of growing the business, it's building our catalogue, but to keep doing it in the way we've been doing it, which is very considered. Art is at the centre of all of it. We always have a sniff test: do we love it? Do we believe we can really do something good with it? And then we've got some big things happening on the operations side."

HO: "We're building a team and systems to allow us to scale easily and automate processes, so we're open for business and we're looking forward to seeing what artists and writers we can bring in."

PHOTOS: Bella Figura Music

> "I found a black hole where musicians were not getting paid for being played correctly, and that's where Bella Figura started"
>
> **ALEXI CORY-SMITH**
> **BELLA FIGURA MUSIC**

Where do you stand on the debate around fair remuneration for creators?
ACS: "I stand very firmly on the line [with songwriters and creators]. That's why we started Bella Figura – why is there dysfunction in collections? There has to be equitable remuneration for creators, absolutely, and there are steps in that direction. It is good to see that culture is definitely going that way."

HO: "Exactly. We want to be a transparent music company. We want to start off as a place where artists and writers have a complete understanding of how they're getting into business with us. When it comes to equitable remuneration and streaming, I think the artists' campaign that happened recently was needed. The music industry needed pushing to evaluate how the business is run, so that's been important. I don't know if bringing equitable remuneration into streaming on the masters' side is the answer because I think it's too complicated to handle from an administration point of view. I also want to acknowledge that writers and artists have had a rough deal over the last 15 years of streaming because it's a new model and it's taken a while to scale. But as revenues from streaming increase, they will reap the benefits."

Alexi, last year, you told us you'd like to have a presence in America – is there any progress with that plan?
ACS: "Not at the moment. We are looking at a couple of big opportunities in the US, but more around acquiring really good catalogue. We would like to buy a publishing platform and possibly a label platform. It's something we have an eye out for, but we haven't found anything that meets our wishes."

Would you be interested in expanding elsewhere?
ACS: "In terms of buying an operating platform, probably not at the moment, but it always depends. A lot of things are possible with our structure and financing. We're not sitting here with a whiteboard going, 'We're going to have Bella Figura France,' right now. But if the right fit came along, absolutely, we'd explore it."

Finally, from your experience, what ingredients are needed to get a new music company off the ground?
ACS: "A combination of madness, balls and not taking 'no' for an answer. But you've got to be sure about why you're doing it. Through researching, I found this black hole where people were not getting paid for being played correctly all the time and that was the place to start from – to build a company that was going to deliver results that would have an impact. This is the business I love, the business I like to be in and it's what I wanted to continue to do."

FAN ART

The success of artists has always been dependent on the people who consume their music, but right now, many in the industry are making the argument that fans are more important than ever. As companies all over the business rush to explore the **superfan** phenomenon and push the boundaries of artist engagement, *Music Week* gathers a selection of key voices to find out how the concept is changing the game...

WORDS: JAMES HANLEY

Are we living in the age of the superfan? London's V&A Museum certainly thinks so. In February, the hallowed institution posted a job vacancy for a Taylor Swift 'Superfan Advisor' – "to help us learn more about our collection... as well as the current cultural trends that will inform the future of museum collecting."

The search to find the ultimate Swiftie was – to quote another pop icon with a fanatical following of his own – a sign of the times. But while Tay Sway, whose new album The Tortured Poets Department is released this month across four versions (each featuring a different bonus track and cover art), provides the ultimate modern case study, the industry is setting the stage for a whole new wave of superfandom.

Indeed, Sir Lucian Grainge began 2024 by detailing Universal Music Group's plan to "grow the pie for all artists, by strengthening the artist-fan relationship through superfan experiences and products."

The chairman and CEO added that UMG is planning to build its in-house capabilities through "groundbreaking partnerships" that will "accelerate artists' ability to create experiential, commerce and content offerings" for their fans.

"In short," he concluded, "We are creating the blueprint for the labels of the future."

> "Top fans consume, create, buy and evangelise at a higher rate than anyone"
>
> **MATT JONES MEDALLION**

This declaration preceded UMG's acquisition of a stake in Complex as part of a takeover by live-video shopping platform NTWRK, which is bidding to "create a new destination for 'superfan' culture that will define the future of commerce, digital media and music."

Elsewhere, Warner Music Group is in the process of developing a superfan app, as CEO Robert Kyncl explained at Morgan Stanley's Media & Telecom Conference in San Francisco in March.

"One of the most important things is to figure out a direct relationship with the most valuable fans," he stated. "It's not only important to monetisation and new revenue streams, but it's also important to launching new music, which is the core of what we do. And when you do that, you don't want to compete with large platforms of two

> "With The Last Dinner Party's aesthetic and their merchandise – it all adds up to community"
>
> **EMMA BANKS CAA**

billion users. I want to focus on a much more condensed set of users – the ones that matter the most."

Kyncl elaborated on the form that could take, using Warner Records artist Dua Lipa as an example.

"It's [likely to be] another app, where [users] can interact with Dua and have all kinds of benefits," he said, choosing not to provide further clarity on the offering but confirming that it would be a subscription product.

Over at Spotify, head of artist and industry partnerships Bryan Johnson says the streaming giant is "very keen" to help artists connect with their biggest supporters.

"We've run fans-first campaigns where we would help artists target superfans and work with them to sell merchandise," he tells *Music Week*. "It could be vinyl or a special edition. That connection between an artist and the fan is something we look at closely."

Johnson also sheds light on the idea of superfan clubs.

"It's something we've been focusing on gradually for a while," he says. "It's certainly a hot buzzword in the industry right now. But ultimately, we just see that as bridging that gap or building that connection even more between artists and fans and figuring out what we can offer. We're constantly rolling out tools and features to help engagement. The countdown pages feature that we launched, which can help build suspense and hype ahead of a release, is a good example. These visual tools can help give artists a platform to provide fans with an insight into their world."

Artist-to-fan platform Medallion has been a forerunner on the scene since launching in 2022. The start-up has enabled artists including Greta Van Fleet, Santigold, BRIT winners Jungle and more to create digital environments for their community and target their most ardent fans with exclusive access to drops, merch and experiences.

"Top fans consume, create, buy and evangelise at a higher rate than any other music segment," says CEO Matt Jones. "In our opinion, the full potential of the artist-to-fan connection is when an artist can instantly reach these people in one to two steps and let them do the majority of the heavy lifting to drive their business and promote their brand."

Medallion revealed $13.7 million of funding in December last year, with industry investors including Bill Silva Entertainment, Metallica's Black Squirrel, Guy Lawrence of Disclosure, Foundations Artist Management and Jungle.

"We were very intentional about prioritising getting artists on board as investors, because quite frankly, I think this was a huge miss with the last wave of music tech companies that emerged as giants," says Jones. "We're extremely lucky to have the relationships we have with those artists. Day to day, their direct feedback keeps us laser-focused on the mission."

He is certain that the concept is taking hold, too.

"Every day our team spends less and less time trying to convince artists that this is a good idea and more and more time going deep with them to further execute really compelling plans," he says.

Some in the business, meanwhile, suggest that superfans have always existed; it's just the word itself that is new.

"Fans, whether super or casual, have been the lifeblood for all artists since day one," insists Charles Kirby-Welch, founding CEO at Kartel Music Group. "For independent artists, two of the most significant developments in the D2C business have been the rise of Bandcamp, and the possibility of an artist-controlled integrated merch store on Spotify via Shopify."

He scoffs at the idea that the majors are breaking new ground in this space.

"Rather than major labels leading the way, we now need other digital streaming platforms to take a similar approach to Spotify and enable artists to sell to their fans directly," he says. "A more open source approach will help professional creators achieve sustainable business models, which in turn allows them to drive traffic to the streaming platforms that support this ecosystem."

Conversely, Jones welcomes the increasing focus of industry behemoths on the superfan world, seeing it as an endorsement.

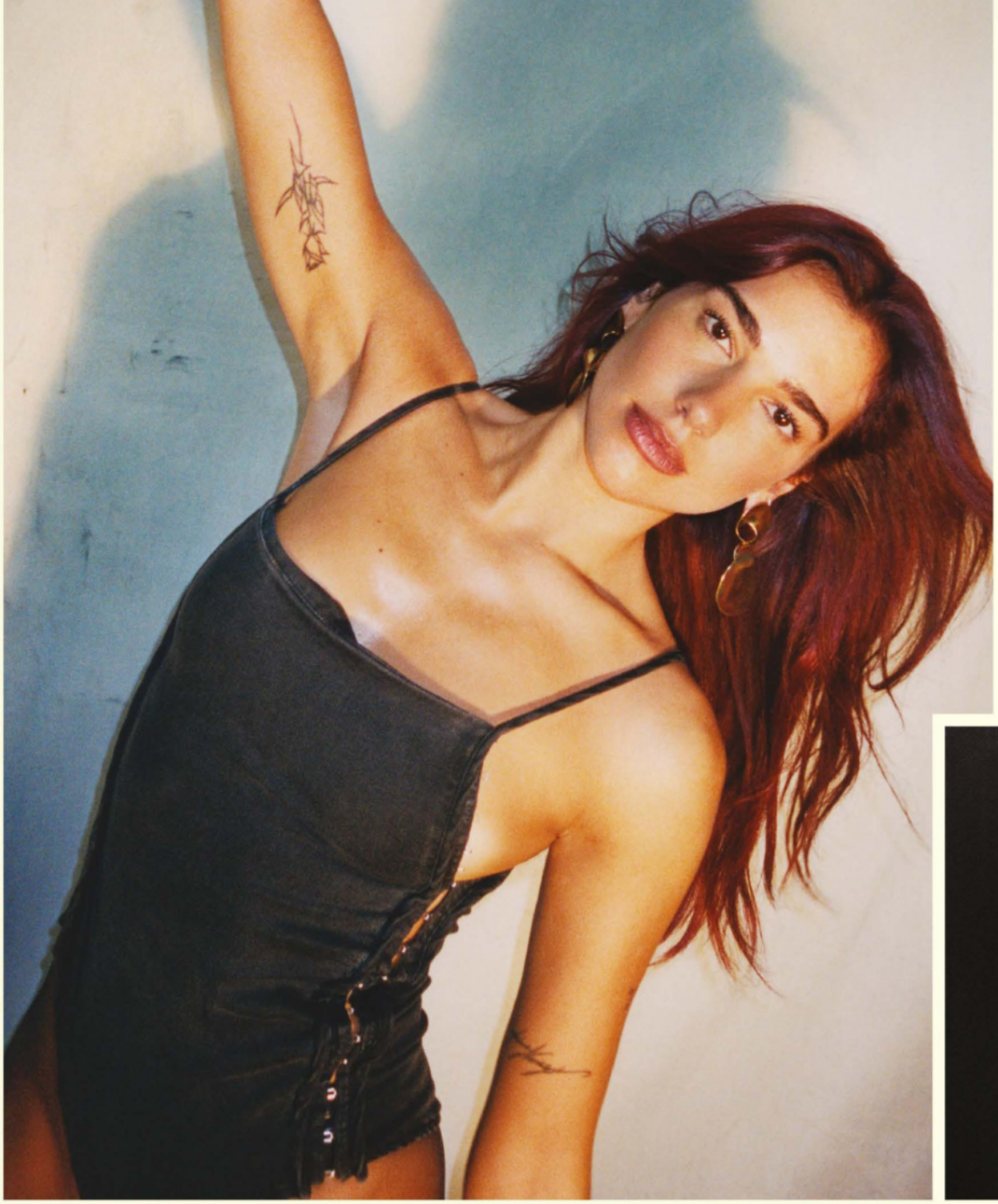
"We think it's good that a lot of smart people are thinking about this because it means it's a problem worth solving," he says. "Labels spend all of this money finding talent, developing brands and promoting music, so figuring out a clear superfan strategy makes sense. We have the privilege of getting to work with artists and their managers directly, as well as label teams who are prioritising superfan strategies on behalf of them."

Kim Bayley, CEO of ERA, also welcomes the intensification of focus from record labels.

"Retailers have known for a long time that committed, high-spending superfans have formed the core of the music-buying audience, but digital platforms provide a route to turbocharge this segment," says Bayley. "Four years after ERA helped drive an industry study into the role of superfans, it's a reminder that just as with vinyl, retailers remain the best early-warning system of new and developing consumer trends. Our members look forward to developing a new generation of products and services designed to tap into the superfan movement."

Super troopers: *(Clockwise from main image) Taylor Swift, Knucks and The Last Dinner Party have all tapped into the superfan phenomenon*

PHOTOS: Taylor Swift Productions, Cal McIntyre



With album, ticket and merch bundles now ever present and increasingly lavish, the mechanics of how fans can get what they want is changing, too.

In addition to retail, the distribution business is expanding to increasingly service fans and superfans via D2C, reports Drew Hill, deputy CEO at Utopia, overseeing Proper Music Group & UDS.

"When we kitted out our new Bicester warehouse, as well as working out how to get 250,000 units out daily to record stores at peak periods, we had to think about the increasing demand from superfans for boxsets and other limited-edition formats delivered direct," says Hill. "As a result, the conveyor belts and robots we installed are designed as much for picking and packing single units to fans as for shipping pallets to record stores."

Utopia deputy CEO and chief commercial officer Alain Couttolenc points out that the company's digital offering provides artists with a further boost.

"Our services enhance song searchability, generating precise artist and playlist recommendations based on listening history," he adds. "This could potentially foster a new generation of superfans for undiscovered music."

Propelled by strong physical album sales, high-profile UK-based superfan case studies since the turn of the year have included the likes of Liam Gallagher & John Squire, Crawlers, James Arthur and BRITs Rising Star Award winners and former *Music Week* cover stars The Last Dinner Party.

> "In a world driven by algorithms, cultivating and mobilising dedicated superfans is crucial"
>
> **MALENA WOLFER BELIEVE**

Supported by a hefty merch offering and numerous variants, TLDP's debut album, Prelude To Ecstasy, sold 32,846 copies in its first week back in February to shoot to No.1 – the biggest opening for a debut album by a band in almost a decade. Superfans have underpinned the group's success on the live scene, according to their agents Ben Coles and Emma Banks of CAA.

"The first headline shows we ever announced for them were three free-entry shows that took place last March in 150-capacity rooms in Ramsgate, Southampton and Brighton," remembers Coles. "We built a sign-up page for fans to RSVP for free tickets and had over 350 people sign up for the Brighton Green Door Store show alone in the first week. This was a month before the band even released their debut single Nothing Matters, so it just goes to show how hungry the public were to see this band live."

Coles highlights the band's show at Camden Assembly in April 2023 as a pivotal moment in their story so far.

"That was the first time it felt undeniable for me," he says. "The show sold out in minutes, at least half of the audience arrived dressed in theatrical costume and there was an energy in the room that I hadn't felt since seeing the Arctic Monkeys' first live shows on their debut-album tour."

Since those first headline shows, Coles and Banks have prioritised hard ticket touring. The Last Dinner Party's 22-date UK and Ireland tour this autumn is virtually sold out, including three nights at London's Eventim Apollo.

"The artist album pre-order/pre-sale mechanic on the tour was hugely impactful and helped sell roughly 8,000 albums to aid them in securing a No.1," notes Coles.

Banks, meanwhile, credits the group's merchandise and aesthetic with creating a community.

"How many acts play Earth in Hackney and have knee-high frilly socks on the merch stand to help their fans achieve the 'look'? The Last Dinner Party, that's who," laughs Banks. "The band's merchandise, their aesthetic – it all adds up to community. The interaction that they have with fans means that they become part of the Last Dinner Party movement, not just voyeurs."

Columbia-signed indie-pop act Declan McKenna has also fostered a strong bond with his fans through live shows, and has been discovered by a new audience via TikTok. With an online store packed with products, including a beach ball and beach towel, he scored his highest week-one sale to date with third album What Happened To The Beach? back in February.

"The marketplace is so competitive now that fans have become much savvier about how they spend their money, especially the younger generations," says Henry Whittingdale, senior marketing manager at Columbia. "If you want them to invest in physical product, you need a premium offering with an element of collectability. The deluxe cow-print vinyl and sand-filled vinyl were among our top sellers because they felt unique to the campaign and limited in number. That said, we were also very conscious of price and made sure to have a standard vinyl available for £20 as a more affordable option."

Malena Wolfer, director of artist services with digital experts Believe, praises the "passion and commitment" of superfans and acknowledges their role in driving engagement.

"In today's algorithm-driven world, cultivating and mobilising superfans is crucial, as they can influence these algorithms right from the start," she says. "At Believe, we are well-positioned to adapt and innovate in offering unique fan experiences. We are committed to building strong communities, which is paramount for every artist. This involves leveraging digital platforms not only to create spaces for fans to connect, but also to engage with fan-led content."

> "Viewing fans as cash machines can lead to diminishing returns, but nurturing authentic experiences lays the groundwork for sustainable strategy"
>
> **OLIVIA HOBBS BLACKSTAR**

Fan favourites: *(Clockwise from main photo) Dua Lipa, Declan McKenna, Girli and Santigold are super-serving their followers*

Wolfer asserts that the team at Believe "meticulously analyses" how fans interact with the artists they work with.

"We create spaces for them to connect and engage," she says. "This provides us with valuable insights into their interests, motivations and preferences, allowing us to find synergies with the artist's brand."

Wolfer highlights past success with Knucks, Novo Amor and Girli, whose second album Matriarchy is due on May 17. She says Believe has focused on "creating a safe space for her diverse fanbase" through initiatives like Zoom sleepover clubs, an active Discord server and tailored content, such as the short-form series HERstory.

Influence Digital CEO Richard Marshall is also in favour of emerging platforms for fan engagement.

"They offer more of a personal connection with artists in a way that traditional social platforms can't," he says. "Often they are fan-run or fan-driven and allow for superfans to feel like they are part of something bigger and more meaningful. The ability to share things like music samples and early-stage artwork to crowdsource opinions can prove hugely valuable."

There is, however, a sweet spot to be found between fan service and commercial overkill.

"The key with superfan tools is to strike the delicate equilibrium necessary for sustained success between profit and experience," shares Blackstar Agency founder Olivia Hobbs. "Viewing fans as cash machines can lead to diminishing returns. However, nurturing authentic, immersive experiences lays the groundwork for a sustainable strategy with lasting impact. As we explore superfan premium offerings, I'm intrigued by how the current economic landscape will influence the demand for elevated access and unparalleled experiences."

Continuing down that path, Reactional Music president David Knox believes that untold opportunities exist around music's intersection with gaming. The start-up's interactive technology enables players to enjoy an immersive music experience that reacts in real time.

"The fundamental shift we have seen in technology will drive new experiences and new types of music engagement," asserts Knox. "In digital worlds, you no longer need to hard code music. That has not been the case until now. Technology now enables Taylor Swift, Chopin or Sum 41 to be in time, in sync and in tune in game on the fly, with no coding and no change to the master. This is a game-changer for music and games."

Knox notes that this coincides with the shift in fan behaviour and changing consumer consumption habits.

"For Generation Z, 90% of which identify as gamers, we are seeing a blending of gaming, social media and entertainment consumption," he says. "This shift will impact everything."

Reactional secured more than $2 million of funding last year, which will be used to scale up its beta programme.

Knox argues that, increasingly, consumers want to "merge their entertainment consumption".

"The opportunity is not just about a superfan experience, it is about enabling new music experiences for all fans as well," he says. "Fans will still go to a concert and buy a T-shirt, but the new types of music experiences are significant."

Nevertheless, offering the final word, BPI CEO Dr Jo Twist OBE stresses that superfans are not a new phenomenon, but rather the latest evolution of music's lifeblood.

"They've long been at the beating heart of popular music, whether in the past queuing outside their local record store on a Monday morning for that week's new seven-inch singles, to now getting closer to the artists they love on social platforms, or collecting all their albums across different formats and editions," she concludes. "They've been the tastemakers and the early adopters, and in our hyper-competitive music ecosystem, with so many more artists trying to break through, superfans have arguably never been more important."

PHOTOS: Tyrone Lebon, Frank Ockenfels

Shooting stars: *Makeda McMillan photographed with Shoots (L-R) Brianna Yearwood, Traye Lindsay, Tegan James, Abigail Sam and Tyrese Magunha at Small Green Shoots HQ*

> "Discrimination is the reason Small Green Shoots exists, there's a big issue that the industry needs to address"
>
> **MAKEDA McMILLAN**

SMALL WORLD

When she took over the reins at **Small Green Shoots** a year ago, **Makeda McMillan** replaced founder **Natalie Wade**, who brought her into the organisation as a teenage student. Now set on leading the youth-focused charity into a new era, the managing director sits down with *Music Week* to tell her story and discuss career pathways, discrimination and the need to hold the music industry to account...

WORDS: ANNA FIELDING **PHOTOS:** PAUL HARRIES

Fifteen years ago, Makeda McMillan was the very first Small Green Shoot. In her mid-teens and freshly out of an apprenticeship in live events and promotions, McMillan had heard that one of the teachers on her course had started a charity aimed at helping young people from disadvantaged backgrounds into the music industry.

"I was very drawn by her energy," reflects McMillan. "I basically just bothered her until she took me on."

The teacher in question was SGS founder Natalie Wade, now director of music industry engagement for the PPL and the recipient of both a British Empire Medal and a Music Week Women In Music Award.

In the years since the pair met, Small Green Shoots has helped almost 200 young people into careers in the music industry. Now, with Wade having stepped away to focus on PPL, McMillan is running the show as MD.

"When I first started at Shoots I was wondering what to do with my life," she says, settling down with *Music Week* in the company's London office. "I didn't want to go to university because of the debt and because that wasn't really what people from my background did."

At SGS, her confidence and skills grew and when she became pregnant at 17, she was able to take her learnings and start a freelance career, which blossomed into Makeda Makes, an organisation she still runs and which helps young people find opportunities in the arts.

When Natalie Wade was ready to move on from Small Green Shoots, she interviewed some candidates but gave the final say to the Shoots themselves. The Shoots, as the young people working with the organisation are called, were keen to have someone who also had to fight their way up and had first-hand experiences of the challenges they faced. McMillan passed the test.

"I was petrified at first, because there's only one Natalie," says McMillan, who has developed a 'Green Print' by which she plans to shape the future of SGS. "But then I also realised there's only one me. I'm in the right place, I've been involved with the organisation for almost half of my life, I have an in-depth understanding of what the young Shoots need to succeed. So now I'm just excited. I think I'm coming into my own. I've got a clear vision of what I want for the organisation and how I'm going to take it into the future."

To find out more about her mission for the organisation, *Music Week* sits down with McMillan to dig deeper into her music industry story and look ahead to the next chapter for Small Green Shoots...

In business: *Makeda McMillan and team Small Green Shoots at the Music Week Awards 2023 (top) and with chair of trustees Eunice Obianagha (second from right) and three Shoots (bottom)*

As the leader of Small Green Shoots, will you speak out about issues you feel the industry needs to address?

"Yes, because I need to be outspoken. Discrimination is the reason Small Green Shoots exists. There's a big issue that the industry needs to address. I am prepared to speak up because it's something I believe in. And I have experienced it, having been a young woman of colour and a mum and from a certain area and not having an aunt or an uncle who works in the industry. It wouldn't make sense for me to be quiet about these issues and run an organisation like this because we're all about being trailblazers, we're all about being disruptors."

How do you plan to shape its future now you are running things?

"Natalie set the foundation for the organisation and we have a clear mission and reason. I wanted to put my own spin on things and also consolidate what we have. The Green Print is about getting down what's in our heads and how we recruit the Shoots, how we train them, how each of them have a unique development plan according to their specific needs, passions and strengths. We've been looking for a way to get bigger and expand without losing the quality of what we do and to continue to make sure that each Shoot gets hands-on experience. We don't just teach transferable skills: we have wellbeing consultants who offer one-on-one sessions; we work on networking, public speaking and confidence building; we have a partnership with Handle, the recruitment agency. We also do resilience training, to help the Shoots navigate the industry."

How many Shoots are you working with at any given time?

"We have our rolling programme, with 10 to 12 Shoots. They work for the organisation, they're paid and they ultimately run the organisation with the support of the management team. Then we have our Short Sharp Shot programme that we run twice a year. We recruit 20 young people and they are with us for eight weeks and we give them a 360-degree view of what the music industry is. They do Q&As with industry professionals at different levels, training in things like Adobe and chart metrics."

Small Green Shoots turns 15 in the summer. What are you planning to mark the occasion?

"The Shoots have come up with some ideas. It's in the summer, so they were thinking about a block party/festival thing. So many of our projects are not just Shoot-implemented, they're Shoot-led. It gives them responsibility and accountability, and the knowledge that someone trusts them to deliver. They learn how to follow a brief and adapt to guidelines. Also, they know what's current and appealing to people like them."

On a personal level, how does it feel to go from being the first Shoot to taking over the top role from the founder?

"Nat and I are bad at showing our emotions, we make jokes about going soft. But I'll be completely honest, it's surreal. Me being here is testament to how brilliant and life-changing this organisation is. It was being here that gave me the confidence to believe I was worthy of the role. And I know that my heart's in the right place in terms of what I want for the organisation. That's really important. Our whole purpose is about passing things down to the next generation. So in this case, Nat has passed it down to the next generation in terms of me. And one day I will also have to do that. It's surreal, but I can't imagine being anywhere else. I had my son at 17 and I was adamant that I was going to achieve, as a young mum, as a young woman of colour from a shitty part of East London. I knew the stereotypes, I knew there would be eyes on me, so I wanted to defeat the odds."

What drew you towards working in music?

"My mum was a singer and my dad was a drummer. They were Rastafarians and in a reggae band; it's how they met and I was brought up in the Rastafari faith. But I was always around musicians. My uncle was a guitarist, I had piano lessons. I knew I didn't have the confidence to be a singer, and I was more interested in being behind the scenes, in the business – like, what happens off the stage, how are those artists supported? Then I realised about the lack of diversity off stage and I couldn't get my head around it."

PHOTOS: Small Green Shoots

“It takes a lot of guts to have real conversations about the harsh reality of sustaining a career in the business”
MAKEDA McMILLAN

“I hope that AI won’t lead to the industry going back to offering jobs to the people they know”
MAKEDA McMILLAN

Is that why the business needs charities such as Small Green Shoots?
"It's a lifeline for the industry. It's an amazing way of bringing in fresh, young, diverse talent. I've learned to think about our work from two different perspectives. Yes, the young people need support and confidence and transferable skills. But then the industry also needs young people that are going to come in and be hungry, resilient, hard working and able to just pick it up really quickly and navigate their way through and up those levels."

Has the organisation been fully embraced by the industry, or are there still some doors you need to open?
"There has been a pretty drastic change over the years, but I always feel that there's more that could be done. We have some amazing partners in the industry that are really supportive of the Shoots. One of the things I aim to do with the organisation is increase visibility. We're a small but mighty team and we make a massive impact, but because we're so busy doing the work and because we care about the work so much, I feel like we could improve in terms of our visibility. We just did a brand partnership with [energy drink] Relentless. Going forward we want to work with other partner organisations and increase our visibility. We're putting together a PR and comms strategy that one of the Shoots is going to run. It was a massive deal when we were made the charity partner of the Music Week Awards. That was when we really started getting attention from the industry, people started listening. It was also the first time we were offered something and didn't have to beg for it. It felt like getting our flowers for all the work we'd done. It was pivotal."

Do people ever make assumptions about what you do?
"I think there's a slight stigma because we're a charity. Perhaps some people in the industry think the young people coming through us are going to be difficult or more hassle than they are worth. That is a misconception and I also think that people don't always know how much time and effort goes into training the Shoots. But as soon as the Shoots do go into the workplace, that evaporates, because people realise how well-rounded, ready and hungry and passionate they are. Now that we've got over 195 young people working in the music industry, everybody knows that they're former Shoots. So they start wanting to recruit more Shoots because of that standard."

What does it require of you personally to run an organisation like Small Green Shoots?
"Lots of cups of coffee! Coffee and motivational speaking and a lot of care. My priority is the Shoots and seeing them at awards shows and getting phone calls from them saying they've got a permanent job and inviting me down to some of the stuff that they're doing. That's what I live for. But then it also takes a lot of guts to have those conversations about the harsh reality of sustaining a career in the industry. Everybody wants to work in the music industry. It's not just glitz and glamour, you shouldn't get caught up in that. Make sure that you're being consistent and you're always bringing your diary to meetings and you're turning up on time and you're not clock-watching at the end of the day. You might come across certain situations where you are judged and it's about how you deal with that. And you might have to work 10 times harder than someone else. And that's shitty, but that's how it is."

Green machine: *Makeda McMillan (top, centre) at a Small Green Shoots Kitchen Sessions event; and with Natalie Wade (bottom) at the Music Week Women In Music Awards 2023*

What are the barriers faced by SGS and also by the Shoots themselves?
"For the Shoots, it's moving up into more senior roles and getting paid more. How do they do that when they've come from a charity? For the organisation, we need more funding streams. More multi-year funding. More investment from the industry, both financially and in terms of time. Taking on a Shoot and watching them thrive in your organisation is a win-win."

Natalie Wade has told *Music Week*, several times, that the Shoots will change the face of the music industry. In your opinion, how does it actually need changing?
"We are going to change the music industry and we need there to be as many different faces behind the scenes [as possible]. Talent doesn't just come from one particular demographic, one location or one background, it comes from everywhere. We need people to back the young people here because they are super fucking talented and it's only going to benefit the industry in the long run. It will be a difficult path to change, but I don't think it's unachievable. It's not in my nature to take the easy route, anyway."

There are so many changes happening in the industry right now, from the rise of superfan culture, to the dawn of AI. How will these things impact the Shoots?
"AI, specifically, is quite scary, because while I do think there are benefits to it, I also do feel like there's a flip side to it, in terms of less jobs and less opportunities. But the Shoots are very on the pulse with new trends. They taught me about TikTok! Ultimately, it will impact everybody's opportunities. I hope it doesn't mean that the industry will just go back to offering jobs to the people they know."

What should the industry learn from your story?
"Don't judge a book by its cover. I had the odds stacked against me in terms of my situation. Of course, I'm also massively fortunate to have a really good support system – my family and my partner, and also my SGS family here. Me being in this role now is a testament to the success of what SGS does for young people. So, the industry should look at me as a prime example because I'm the standard. It sounds like I'm being really big-headed, but the fact I've had this organisation handed down to me by somebody who has worked in the industry for such a long time, and that she trusts me with this organisation... I was that young person that somebody in the industry might have looked at and thought, 'Yeah, it's more trouble than it's worth...'"

Finally, in terms of that kind of prejudice, is the picture looking any brighter these days?
"Well, I still get mistaken for being a PA or an artist. I take great pleasure in turning round and saying I'm running things. There's an attitude that I want to implement in the Shoots and let them know that, yes, you're going to get judgements, you're going to get preconceived notions of who you are, but just work your arse off and know that you've always got a support network here. And that there are organisations in the music industry that are really on board and they love the Shoots."

PHOTOS: Small Green Shoots

HITMAKERS

The world's greatest songs. By the people who made them.

RAYE
ESCAPISM (FEAT. 070 SHAKE)

The BRITs saw **Raye** break records as she took home six awards, including both Album *and* Song Of The Year, the latter going to her million-selling UK No.1 **Escapism**. Here, LA-based producer **Mike Sabath** tells us how it felt to help make history with a no-holds-barred anthem that came to life via studio break-ins, surprise food poisoning and a night-time drive around Hollywood...

INTERVIEW: MIRANDA BARDSLEY

From the moment Raye and I met, we just loved each other. We became best friends immediately.

I got to know her six years ago, when I was first getting into the industry. I'd started the whole production thing by going to studios in LA with my then manager, pressing the intercoms and saying, 'We have a session.' The doors would open and we'd just go in and find people to play my beats to!

I was grinding for so long. I started working with artists like Selena Gomez, Julia Michaels and Justin Tranter, then I got my first publishing deal on the same day I turned down university – no more breaking into studios. One day, Justin asked if I wanted to meet this artist he was working with called Raye. The day we met, we wrote Hard Out Here together and became so close.

We'd see each other when we could, writing and hanging out in London, LA, wherever, and a couple of years in, we realised that everything we made together was actually so good! But we didn't ever speak about doing an [album] or anything; music was just a special, beautiful thing we had together at that time.

Fast forward a few years, Raye hit a point where she needed to leave her label and that's when I was like, 'Okay, it's time!' She asked me to executive produce the record, which I might not have been ready to do before, but I was at that point.

In music, you always have to ask: 'What's the intention?' With this, it wasn't to 'make hits', but to help Raye embrace herself as an artist, to heal and find her own self-expression.

Escapism happened while she was in LA and we were writing together. At the time, my studio was literally right next to my bed. One night I was about to go to sleep, I was watching videos of both Jay-Z and Denny Weston Jr – this drummer I loved growing up – and I was just feeling all this energy from it.

I got out of bed, went over to the studio area and recorded that first screamer sound, then drums, then chords. I basically made the track in the order that you hear the instruments come in. I usually work with the artists in the room, but I was just feeling it and felt like I was tapping into Raye's [energy], too.

Raye and 070 Shake were good friends and she'd always wanted her on a song. So after I made the [beats], I texted her saying, 'I've just made the track Shake is gonna get on!'

The next night, Raye, her engineer Felly [Jenna Felsenthal] and I were driving around the Hollywood Hills. I was like, 'It's time.' I said to whoever was on the aux [lead], 'Yo, bump this.' We put it on and when it dropped, they were like, 'Oh shit!'

Raye started writing some ideas down in that exact moment. This was just before we drove out to Park City in Utah, where we got an Airbnb and set up a little studio. In the six days we were there, we made Escapism, Environmental Anxiety, Mary Jane, The Thrill Is Gone and Body Dysmorphia.

The day we did Escapism, I was eating this banana, which smelled weird – and it suddenly gave me food poisoning. So we're working on it, I'm sweating and getting chills – it was like the gods were putting me through a plague! I was curled up on a couch while Raye was singing, '*Just a heart broke b*tch...*'.

Eventually, I recovered enough. We played through what we had so far and I was just like, 'Holy shit, this is powerful.'

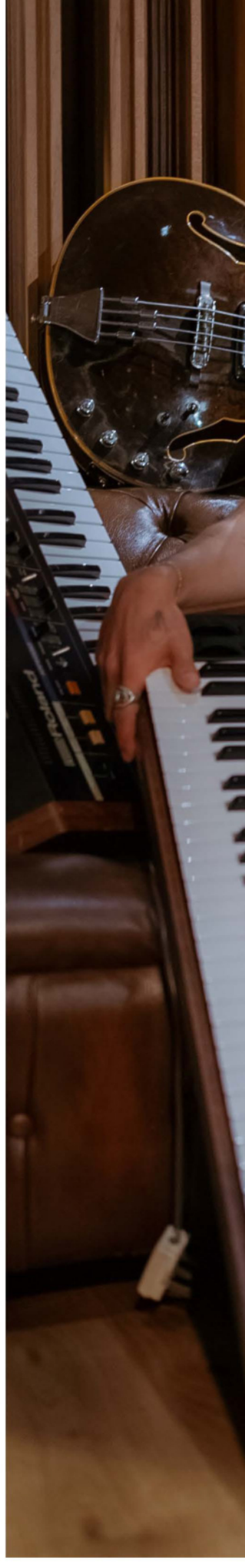
Back in LA, I was messing with the arrangement and I made a section for Shake, thinking, 'Let's see how this goes.' We weren't sure it would happen, but shortly after, her, Raye and Felly were in my studio without me, as I couldn't be there.

Shake had written lyrics on a napkin, cut the parts and when I was back the next day, we put all the most potent bits together. It was beautiful. I'm a big fan of Shake's, too – it was so fun to play with her vocals.

After that, Raye came over to do some finishing touches, but when we got to the end, which was [originally] on the word '*Night*', there was a delay on it. It sounded special, so I made it long and re-sampled it, then added drums, thinking it would be fire for live shows. In about 10 minutes, Raye wrote the whole outro, then the key change and thunder sounds happened. And the last thing was the strings – which we both love.

It's amazing to go from where we met to the BRITs, where I'm watching her go on stage six times. The process was tough, there was pressure from others to do more dance tracks, but we just focused on making the best art we could and my role was to help Raye be herself. It's a big win for creatives and it's just fuel to keep going, to see the work touch so many people. You can feel the magic. It really was a spur-of-the-moment decision not to go to sleep that changed mine and Raye's lives.

I'm still processing it, it's so emotional – but I had a moment recently where I just thought, 'Holy shit, we made history.'



"It really was a spur-of-the-moment decision not to go to sleep that changed mine and Raye's lives"
MIKE SABATH

Escape route: *Mike Sabath and [inset] Raye in the Escapism music video*

Writer's Notes

PUBLISHERS: Sony Music Publishing (UK) Limited, Warner Chappell Music, Sony Music Publishing Ballad
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Publisher's Corner

Leading executives salute their star songwriters...

Nicholas Bral, VP, A&R, Sony Music Publishing: "It's been incredible to see Mike blossom into the powerhouse of a creative he is now over the last seven years of working together. His decisive palette, infectious energy and ear for the next wave of huge talent reflects his proven track record as a hitmaker."

PHOTOS: Mix With The Masters, Justin Bettman

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CENTRE STAGE

Music Venue Trust CEO Mark Davyd's monthly deep dive into live music's biggest issues...

THIS MONTH:

A TAXING SITUATION

With so many pressures building up on the grassroots music ecosystem, it is sometimes lost how resolvable some of the challenges are. Take, for instance, the issue of inappropriate taxation of the network of venues that play host to new artists.

In 2023, the UK's grassroots music venues (GMVs) operated on a 0.5% profit margin. Thirty-eight percent of all these venues reported a loss in that year. As business entities, it might therefore be expected that the tax payable within this network would be insignificant – and in terms of taxes payable on profits, that is true.

On a total sector turnover of £501,101,118, just £475,000 made its way to the Treasury in the form of corporation tax, an effective 0.09% tax to turnover cost. But this is far from being the only tax demanded from the sector, with other pre-profit taxes being key elements of the unsustainable financial burden of trying to run a GMV.

The Department For Culture, Media And Sport's Creative Industries Sector Vision released in June 2023 asserted the position that GMVs are the 'centres' of research and development for the UK music industry.

However, whilst R&D is a key element of this government's policy to deliver growth, attracting multiple tax incentives and breaks to support it (and which provide incentives to invest in the UK's future prosperity for almost every aspect of the economy), there are no tax breaks actually offered to R&D in live music.

Instead, the government continues to demand pre-profit taxation from venue operators, directly removing cash from the ecosystem that any well-designed tax regime would seek to leave in their hands to boost investment.

The first of these demands arises from the VAT on tickets. UK GMVs pay one of the highest rates of VAT per ticket of any country in Europe. The UK didn't take the opt-outs from standard VAT rates, which were available to it as a member of the EU prior to Brexit, and has not since identified a reduced cultural VAT rate as one of the rarely seen benefits of Brexit.

Concert attendees pump money into night-time economies. The Mayor of London's Rescue Plan For London's Grassroots Music Venues progress report in 2017 identified that for every £10 spent in a GMV, £17 was being spent elsewhere in the economy – in pubs, bars, restaurants and on transport. Other governments have reduced the tax burden on tickets to get people out to more shows, but the UK, even after identifying GMVs as essential R&D, demands that for every £10 spent on a ticket, the Treasury will take £1.67.

After writing off any reclaimable VAT within the operation of the business, VAT in the GMV sector amounts to around £10 million a year.

The second pre-profit tax is part of a wider societal challenge about how the government acts towards the physical economy and the digital economy. Occupying a physical space for business purposes has a long history of taxation: if your business is conducted from bricks and mortar, you will pay a premises-based tax.

Since new economies have emerged, the government has been persuaded to resist any such taxation in the digital space, which has created challenges for GMVs, pubs, bars and shops – just about everyone who has chosen to run their business from a physical location.

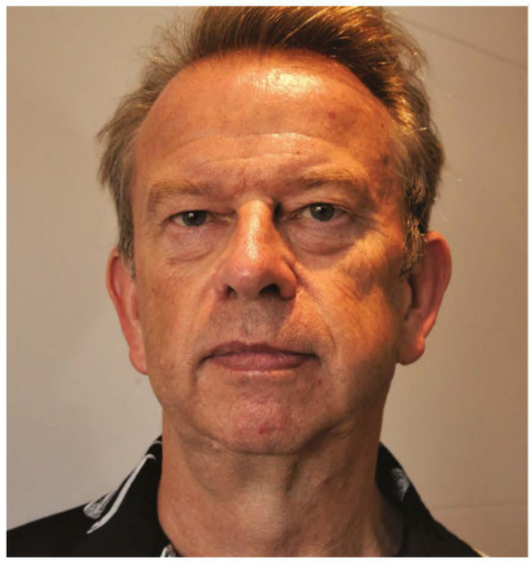
By failing to consider the scope of taxation so that it created a balanced system between physical and digital, the government has effectively rewarded businesses who exist in digital spaces, with a tax break that's unavailable to the occupiers of physical space.

If all GMVs in the UK paid the full business rates demand associated with their premises, it would cost £28 million. Business rates relief in England currently offers a 75% reduction, but in Wales, this was reduced to 40% on April 1 and on mainland Scotland, there is no relief at all. The end result is that in 2024/25, the GMV sector will pay circa £10 million after all reliefs have been received.

Just these two taxes – neither of them related to any profitability in the sector – create a pre-profit tax burden of £20 million in the next financial year.

In the grand scheme of the finances of the music industry, this may seem a relatively trifling amount. In the grassroots sector, eliminating both of these anti-investment and outdated taxes would transform a 0.5% profit margin in 2023 into a 4.4% profit margin in 2024.

That's still perilously tight and it certainly wouldn't solve all the problems, but if the government really believes in its own Creative Industries Sector Vision, it has plenty of scope – just in these two taxes – to play its part in improving the financial sustainability of the UK's grassroots music venues.



"UK GMVs pay one of the highest rates of VAT per ticket of any country in Europe"

MARK DAVYD MUSIC VENUE TRUST

STATE OF THE (INDIE) NATION:

A monthly update on the ongoing closure crisis facing the UK's Grassroots Music Venues, which MVT tackles through its Emergency Response Service of experts; legal, licensing, planning, development, financial, property and noise gurus...

New Emergency response service cases in the last 12 months: 84
Ongoing cases: 81
Grassroots Music Venue closures in the last 12 months: 62
Grassroots Music Venue openings in the last 12 months: 6

NOMINATIONS OPEN ON **MAY 8**

Music Week

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in association with UK MUSIC | AIM Association of Independent Music

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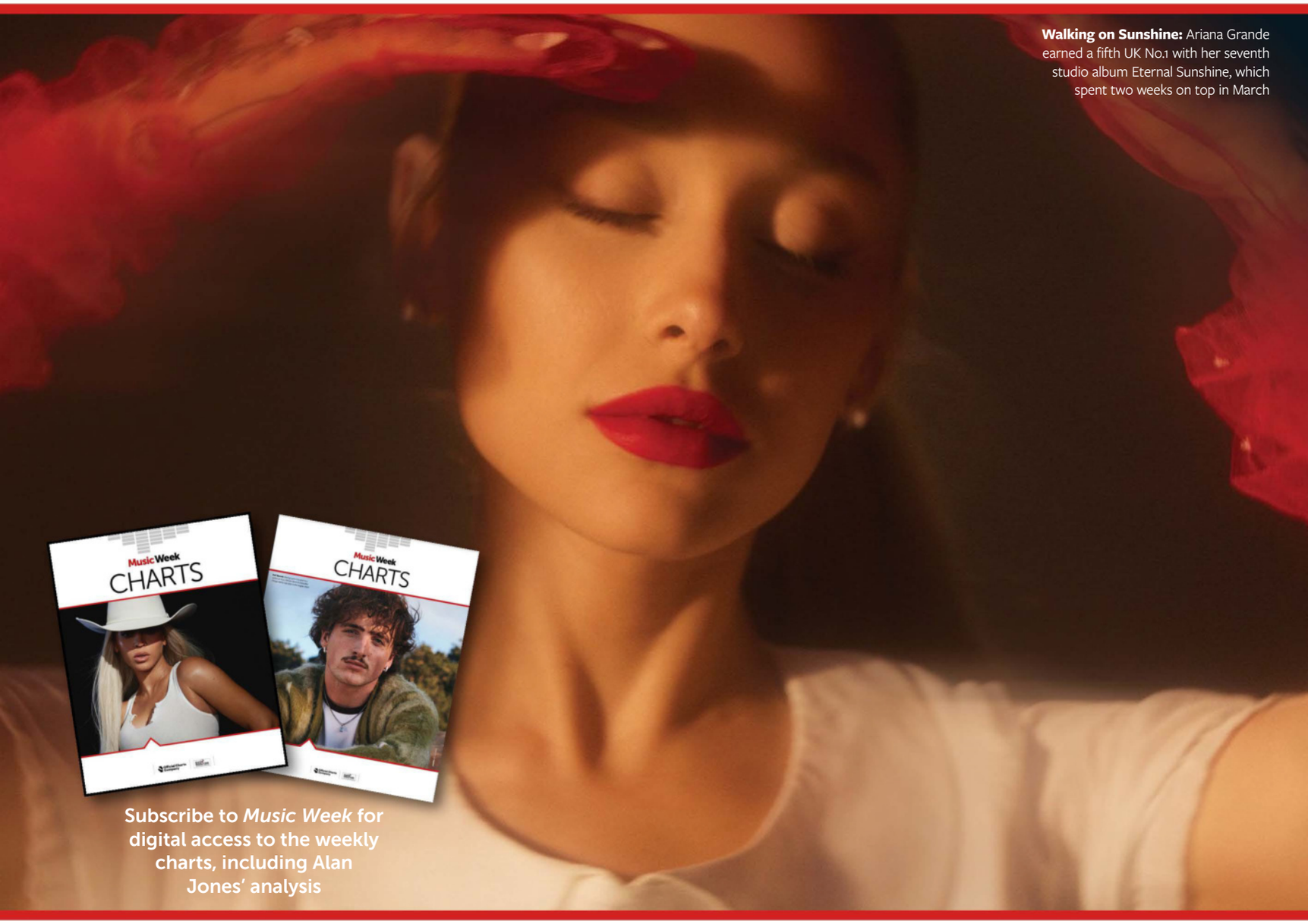
Music Week

MONTHLY CHARTS



Walking on Sunshine: Ariana Grande earned a fifth UK No.1 with her seventh studio album Eternal Sunshine, which spent two weeks on top in March

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72/74 – Singles/Albums

73/75 – Analysis

76/77 – Market Shares

78 – Streaming/Compilations

79 – Vinyl

80/81 – Genre Top 20s

82/83 – UK Airplay/EU Airplay

84 – Spotify

85 – Vevo

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Official Singles Chart

SINGLES CHART TOP 75

MARCH CHART WEEKS 09-13

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

TM	LM	MTH	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	1	6	**Noah Kahan** Stick Season Republic USUM72212470 (UDS) ★2 (G.Simon/N.Kahan)Sony ATV (N.Kahan)
2	14	2	**Beyoncé** Texas Hold 'Em Columbia/Parkwood Ent. USSM12401302 (UDS) ● (Beyoncé/R.Saadiq/Various)SonyATV/Arts And Crafts/Universal/Kobalt... (Beyoncé/Saadiq/Boland/Bülow/Bates/Ferraro)
3	4	2	**Benson Boone** Beautiful Things Warner USWB12307017 (Arvato) ● (E.Blair)Warner Chappell/Sony ATV/Kobalt (B.Boone/E.Blair/J.LaFrantz Larsen)
4	3	4	**Teddy Swims** Lose Control Atlantic USWB12302315 (Arvato) ★ (Ammo/J.Bunetta)Universal/Peermusic/Sony ATV/Kobalt/CC (Teddy Swims/Ammo/Bunetta/Infamous/Mikky Ekko)
5	New		**Djo** End Of Beginning AWAL/Djo GBKPL2205058 (AWAL/The Orchard) ● (J.Keery/A.Thein)Sentric (J.Keery)
6	New		**Ariana Grande** We Can't Be Friends (Wait For Your Love) Republic USUM72317276 (UDS) (A.Grande/Max Martin/I.Salmanzadeh)Universal/MCA/Kobalt/MXM/Warner Chappell (A.Grande/Max Martin/I.Salmanzadeh)
7	6	8	**Cassö, Raye & D-Block Europe** Prada Ministry Of Sound GBCEN2300147 (UDS) ★ (Cassö)Bucks/SonyATV/Kobalt/Warner Chappell (A.Williams/J.Simmons/O.Ebele/U.Ebele/R.Keen/R.Banton)
8	8	7	**Tate McRae** Greedy Ministry Of Sound USRV82300987 (UDS) ★ (Tedder/Harris/Boutin)WarnerChapp./SonyATV/Kobalt/Concord/Superreal/Artist (T.McRae/R.Tedder/J.Harris/A.Allen)
9	56	2	**Kanye West & Ty Dolla $ign** Carnival YZY QZ7XS2400012 (Traxster) (Ye/TW. Griffin Jr...) EMI/Concord/WarnerChappell... (TW Griffin Jr/Ye/Williams/Various)
10	2	4	**Sophie Ellis-Bextor** Murder On The Dancefloor Polydor GBAKW0100329 (UDS) ★2 (M.Rowe/G.Alexander)BMG/Concord (G.Alexander/S.Ellis-Bextor)
11	7	3	**Ariana Grande** Yes, And? Republic USUM72400101 (UDS) ● (Max Martin/Ilya/A.Grande)Universal/MCA/Kobalt/MXM/Warner Chappell (A.Grande/I.Salmanzadeh/Max Martin)
12	9	13	**Taylor Swift** Cruel Summer EMI USUG11901472 (UDS) ★2 (A.Swift/J.Antonoff)Universal/Sony ATV/Peermusic (T.Swift/J.Antonoff/A.Clark)
13	69	2	**Dua Lipa** Training Season Warner GBAHT2301078 (Arvato) (K.Parker)Universal/Mca/SonyATV/EMI/WarnerChapp./CC (Ailin/Harle/Lipa/Parker/Sorbara/Gale/Frank/Mastroianni/Jesso...)
14	10	2	**YG Marley** Praise Jah In The Moonlight YG Marley CH7811111177 (Igroove) ● (Lauryn Hill/YG Marley/Johnny G)Blue Mountain/Sony ATV (Bob Marley/J.Marley/L.Hill)
15	18	2	**Ella Henderson & Rudimental** Alibi Atlantic GBAHS2301557 (Arvato) ● (Punctual/Rudimental)Sony/Reservoir/Universal/BMG/Budde/EMI/Jobete... (Ivey Jr/Rasheed/Henderson/Morgan/Sanders...)
16	5	5	**Jack Harlow** Lovin On Me Atlantic USAT22311373 (Arvato) ★ (Oz/Nik D/S.Momberger)SonyATV/Concord/Universal/Mca/WarnerChapp./CC (Harlow/Yildirim/Frascona/Momberger...)
17	15	13	**Natasha Bedingfield** Unwritten Phonogenic GBARL0400707 (UDS) ★2 (W.Rodrigues/D.Brisebois)EMI/Kobalt (N.Bedingfield/D.Brisebois/W.Rodrigues)
18	45	2	**Michael Marcagi** Scared To Start Warner USWB12400001 (Arvato) (D.Baron)CC (A.Yorio /M.Marcagi)
19	12	5	**Dua Lipa** Houdini Warner GBAHT2301246 (Arvato) ● (DL Harle/K.Parker)Universal/Mca/SonyATV/CC (C.Ailin/Dua Lipa/K.Parker/T.Jesso Jr./DL Harle)
20	13	7	**Kenya Grace** Strangers FFRR USWB12305048 (Arvato) ★ (K.Grace)Warner Chappell (K.Grace)
21	New		**Calvin Harris & Rag'N'Bone Man** Lovers In A Past Life Columbia GBARL2400081 (UDS) (Cal.Harris/A.Watt)EMI/Kobalt/WarnerChappell/Reservoir (A.Wiles/R.Graham/A.Watt/C.Tighe/J.Green)
22	19	7	**Tyla** Water Since '93/RCA USSM12305386 (UDS) ★ (S.Soso)Concord/Lyric/Warner Chapp./CC (Seethal/Awuku/Stewart/Irosogie/Keay/Lewis/LoMastro/Zucca...)
23	28	2	**Kygo & Ava Max** Whatever Columbia/Kygo USRC12302637 (UDS) (Kygo/Petey)Universal/SonyATV/WarnerChapp./Kobalt/CC (Koci/Tighe/Rawitz/Kygo/Petey/Rollo/Shakira/Estefan/Mitchell)
24	17	9	**Olivia Rodrigo** Vampire Geffen USUG12305004 (UDS) ★ (D.Nigro)Sony ATV (O.Rodrigo/D.Nigro)
25	New		**Bryson Tiller** Whatever She Wants Relentless USRC12400300 (UDS) (TylianMTB)Sony ATV/CC (B.Tiller/T.Majette/TJ Francois)
26	24	7	**Zach Bryan Ft Kacey Musgraves** I Remember... Interscope/Warner USWB12304903 (Arvato) ● (Z.Bryan)Warner Chappell (Z.Bryan/K.Musgraves)
27	New		**SZA** Saturn RCA/Top Dawg USRC12400218 (UDS) (Lang/Bisel/Solomonophonic/Monsune)Universal/Mca/WarnerChap./SonyATV/Sony (S.Rowe/C.Lang/R.Bisel/J.Solomon/S.Zhang)
28	36	9	**Billie Eilish** What Was I Made For? Interscope USUM72307484 (UDS) ★ (Finneas/A.Wyatt/M.Ronson)Kobalt/Universal (F.O'Connell/B.Eilish)
29	29	207	**The Killers** Mr Brightside Vertigo GBFFP0300052 (UDS) ★9 (Saltzman/The Killers)Universal. (Flowers/Keuning)
30	21	3	**21 Savage** Redrum Columbia USSM12309164 (UDS) (London On Da Track)WarnerChappell/Universal/MCA/Slaughter Gang (S.Abraham-Joseph/L.T.Holmes/M.K.Niknam)
31	23	7	**Billy Gillies Ft Hannah Boleyn** DNA (Loving You) Atlantic USAT22307750 (Arvato) ● (B.Gillies)Warner Chapp./CC (W.Gillies/N.Nicholson/f.Freek Geuze/H.Boleyn/L.Bolier)
32	74	16	**Raye Ft 070 Shake** Escapism Human Re Sources QMDA62217995 (The Orchard) ★2 (M.Sabath)Warner Chappell/Sony ATV (R.Keen/M.Sabath/D.Balbuena)
33	26	15	**Miley Cyrus** Flowers Columbia USSM22202811 (UDS) ★3 (Kid Harpoon/T.Johnson)Warner Chappell/Pulse/Concord (M.Pollack/M.Cyrus/G.Hein)
34	33	18	**Taylor Swift** Anti-Hero EMI USUG12205736 (UDS) ★2 (J.Antonoff/T.Swift)Universal/Sony ATV (T.Swift/J.Antonoff)
35	22	4	**Fred Again.. & Baby Keem** Leavemealone Atlantic GBAHS2301465 (Arvato) ● (A,B & F.Gibson/K.Hebden/Loose/SidStone/Skrillex)SonyATV/Universal/Mca/WarnerChapp./EMI... (Fred/Kosich/Spears...)
36	27	3	**The Last Dinner Party** Nothing Matters Island GBUM72303500 (UDS) ● (J.Ford)Kobalt (A.Morris/A.Nishevci/E.Roberts/G.Davies/L.Mayland/R.Downing)
37	New		**Dasha** Austin Warner QZTB92360479 (Arvato) (T.Heidelman)ST Music/CC (A.Wendler/D.Novotny/C.Arnspiger/T.Heidelman)
38	31	8	**Sonny Fodera & MK Ft Clementine Douglas** Asking Solotoko US39N2307761 (ADA Arvato) ● (MK/S.Fodera)Peermusic/Sony ATV/BMG (C.Douglas/M.Kinchen/S.Fodera)
39	20	3	**Flo Milli** Never Lose Me '94 Sounds/RCA USRC12303385 (UDS) (Gerreaux)Concord/SonyATV/WarnerChappell/CC (Flo Milli/42 Dugg/Dougie F/Gerreaux/Kirigaya/Register)
40	30	4	**Tate McRae** Exes Ministry Of Sound USRC12302757 (UDS) ● (T.Spry/R.Tedder)SonyATV/Downtown (R.Tedder/T.McRae/T.Spry)
41	62	2	**Good Neighbours** Home Some Action GBUM72400322 (UDS) (O.Fox/S.Verrill)Sony ATV/Warner Chappell (O.Fox/S.Verrill)
42	New		**Pozer** Kitchen Stove RCA/Robots & Humans GBARL2400167 (UDS) (Young Madz/ReUp London)Sony/CC (Pozer/Young Madz/Nemzzz/Øneheart)
43	39	63	**Lewis Capaldi** Someone You Loved EMI DEUM71806776 (UDS) ★9 (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)
44	48	9	**Becky Hill & Chase & Status** Disconnect Polydor GBUM72306588 (UDS) ★ (Chase&Status)Sony ATV/Sentric/Universal/Concord/CC (Hill/Makis/Poole/McIntosh/Milton/Kennard)
45	66	2	**Becky Hill & Sonny Fodera** Never Be Alone Polydor GBUM72205897 (UDS) (Fodera/Ralph/Maur)Universal/SonyATV/BMG/CC (Poole/Foster/Hill/Fodera/Clare/May)
46	16	10	**The Weeknd, Playboi Carti & Madonna** Popular Interscope/Republic/XO USUG12303890 (UDS) ★ (Metro Boomin/M.Dean/The Weeknd)Universal/MCA/CC (Tesfaye/Flippin/Carter/MetroBoomin/Walker/Dean/Levinson/Madonna)
47	34	6	**Mitski** My Love Mine All Mine Dead Oceans USJ5G2335007 (Secretly) ● (P.Hyland)Warner Chappell (Mitski Miyawaki)
48	11	3	**Noah Kahan & Sam Fender** Homesick Polydor/Republic USUM72400057 (UDS) ● (G.Simon/N.Kahan)Sony ATV/Kobalt (N.Kahan/S.Fender)
49	50	73	**Fleetwood Mac** Everywhere Warner USWB19900202 (Arvato) ★4 (L.Buckingham/R.Dashut)Universal (C.McVie)
50	42	8	**Chase & Status And Bou Ft Irah, Flowdan...** Baddadan EMI GBUM72306881 (UDS) ★ (Chase & Status/Bou UK)Concord/Hatfish/CC (A.Bouguenna/E.Bryant/M.Veira/W.Kennard/S.Milton/T.Tendayi/T.Smith)
51	38	10	**Dua Lipa** Dance The Night (From Barbie The Album) Warner USATV2301509 (Arvato) ★ (M.Ronson/Picard Brothers/A.Wyatt)Universal/Kobalt/Concord/SonyATV (Dua Lipa/C.Ailin/M.Ronson/A.Wyatt)
52	New		**NewEra** Birds In The Sky Warner GBAHT2301496 (Arvato) (K.Durkan/B.Williams)CC (K.Durkan/B.Williams/D.Mowlds)
53	35	6	**Zara Larsson & David Guetta** On My Love Black Butter/Parlophone USSM12306769 (UDS) ● (Guetta/Tuinfort/Cesqeaux) Sony/WarnerChapp./New Classic/Jackback/Chumba (Z.Larsson/D.Guetta/G.Tuinfort...)
54	49	136	**Goo Goo Dolls** Iris Warner Brothers USWB10704707 (Arvato) ★5 (Goo Goo Dolls/Cavallo) Sony ATV (Rzeznik)
55	25	6	**Drake Ft Sexyy Red & SZA** Rich Baby Daddy OVO/Republic USUG12306108 (UDS) ● (Gordo/Klahr/Lionn/Bnyx/TheLoudPack/UV Killin Em)Universal/MCA/SonyATV/Kobalt/WarnerChapp./CC (Graham...)
56	37	10	**Dave & Central Cee** Sprinter Live Yours/Neighbourhood GBUM72305159 (UDS) ★2 (Caleb/Leslie/Dave/J.Legxacy/Evans/TR...)WarnerChapp./Sony/Universal/CC (Omoregie/Caesar-Su/Olaloye/Caleb/Leslie...)
57	32	121	**Vance Joy** Riptide Atlantic AULI01385760 (Arvato) ★6 (Keogh/White/Castle)We Are Unified PTY (Keogh)
58	40	5	**Taylor Swift** Is It Over Now? (Taylor's Version) EMI USUMV2302663 (UDS) ● (T.Swift/J.Antonoff)Universal/MCA/Sony ATV (T.Swift/J.Antonoff)
59	Re-Entry		**Coldplay** Viva La Vida Parlophone GBAYE0800265 (Arvato) ★5 (Dravs/Eno/Hopkins/Simpson)Universal. (Berryman/Buckland/Champion/Martin)
60	41	8	**Doja Cat** Paint The Town Red Ministry Of Sound USRC12301713 (UDS) ★ (Earl On The Beat)Prescription/Universal/PW/BMG (A.Dlamini/I.Bynum/B.Bacharach/H.David)
61	53	5	**Paul Russell** Lil Boo Thang RCA USAR12300323 (UDS) ● (S.Cook)EMI/CC (Al McKay/M.White/S.Cook/P.Russell)
62	67	2	**Yung Filly** Grey Warner GBAHT2400033 (Arvato) (JuwonMix)CC (Andrés Barrientos/JuwonMix)
63	63	56	**Fleetwood Mac** Dreams Rhino/Warner USWB10400046 (Arvato) ★4 (Fleetwood Mac/K.Caillat/R.Dashut)Kobalt (S.Nicks)
64	54	12	**Lord Huron** The Night We Met Play It Again Sam US53Q1200103 (Integral UDS) ★2 (B.Schneider)Sony ATV (B.Schneider)
65	46	4	**Sabrina Carpenter** Feather Polydor USUM72301876 (UDS) ● (J.Ryan)WarnerChappell/Peermusic/Universal/Mca (A.Allen/J.Ryan/S.Carpenter)
66	44	4	**The Weeknd, Jennie & Lily Rose Depp** One Of The... Republic/XO USUG12303881 (UDS) ● (The Weeknd/M.Dean/S.Skolfield)Kobalt/WarnerChapp/Sacem/Atmosphere/CC (Tesfaye/Depp/Dean/Fisher/Levinson...)
67	New		**Richy Mitch & The Coal...** Evergreen Richy Mitch & The Coal Miners SEYOK1732035 (Record Union) ● (N.Haughn)CC (M.Cutts/N.Haughn)
68	New		**Ariana Grande** Bye Republic USUM72317269 (UDS) (A.Grande/Max Martin/I.Salmanzadeh)Universal/MCA/Kobalt/MXM/Warner Chappell (A.Grande/Max Martin/I.Salmanzadeh)
69	55	89	**Hozier** Take Me To Church Island IEACJ1300031 (UDS) ★6 (Hozier/Kirwan) Sony ATV (Hozier-Byrne)
70	43	9	**Noah Kahan** Dial Drunk Republic USUM72307683 (UDS) ● (N.Kahan/G.Simon)Sony ATV/CC (N.Kahan/N.Levine)
71	60	60	**Tom Odell** Another Love Columbia GBARL1201887 (UDS) ★4 (Odell/Grech-Marguerat)Warner Chappell (Odell)
72	New		**Muni Long** Made For Me Def Jam USUG12307428 (UDS) (Dupri/Cox/JordanXL)Warner Chappell/EMI/BAM/CC (P.Hairston/J.Dupri/BM Cox/J.Orvosh)
73	New		**Raye** Worth It Human Re Sources QMFMF2208395 (The Orchard) (M.Sabath/R.Keen)Warner Chappell/SonyATV/EMI (R.Keen/M.Sabath/A.King/J.Hill)
74	52	12	**David Kushner** Daylight Miserable QZXDB2300005 (Virgin/UDS) ★ (R.Kirwan)Miserable Worldwide (D.Kushner/H.Hubers/J.Fedryk/J.Williams)
75	Re-Entry		**Jungle** Back On 74 Caiola QM4TX2336316 (The Orchard) ● (J.Lloyd)Kobalt (L.Kitto/T.McFarland/J.Lloyd-Watson)

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ANALYSIS

***Music Week* digs into the month's top chart stories...**

NOAH WAY TO STOP HIM

NOAH KAHAN

Stick Season (Republic/Island)

SALES: 293,013

01

After so many weeks dominating the charts, what else can you say about Noah Kahan that hasn't already been said? Nothing, we suppose, except to update you on Stick Season's ever-growing sales tally. While its progress is now being arrested by ACR on the OCC charts, on the *Music Week* monthly charts – where ACR and primary artist rules don't apply – Stick Season continues to lead, despite strong competition. The track notched up 293,013 sales for March, with its to-date sales now standing at a phenomenal 1,437,784.

Season's greetings: *Noah Kahan*

HOLD TIGHT

BEYONCÉ

Texas Hold 'Em (Columbia/Parkwood Ent)

SALES: 281,837

02

*'Don't be a b***h, come take it to the floor now,'* sings Beyoncé on her already-classic country anthem Texas Hold 'Em. And take it the floor people around the UK did: it is now the longest-running No.1 of the superstar's storied career. Scoring a fifth week at the top – and part of a chart double in the first week of April alongside parent album Cowboy Carter – Texas Hold 'Em is now on to-date sales of 425,751. They call her Queen Bey for a reason, you know.

Hold steady: *Beyoncé*

TICK... TICK... BOONE!

BENSON BOONE

Beautiful Things (Warner-Parlophone)

SALES: 259,066

03

Set to turn 22 in June, singer-songwriter Benson Boone became the youngest male solo artist to have a No.1 since Shawn Mendes in January 2016. After its sales increased for the ninth week in a row, the track interrupted Beyoncé's stint on the top spot for two weeks in March, and now stands on cumulative sales of 468,082. With Boone's latest hit, Slow It Down, also rising in the chart as *Music Week* went to press, you can expect more big things from him throughout 2024.

NOT YOUR AVERAGE JOE

DJO

End Of Beginning (AWAL/DJO)

SALES: 205,432

05

Not content with tending to one successful career, Stranger Things actor Joe Keery is now making waves as a solo artist. Performing as Djo, his track End Of Beginning was initially powered by TikTok, but has since become a Top 5 hit. Peaking at No.4 so far, the track has sold a total of 295,656 to date.

LOVE STORY

CALVIN HARRIS & RAG'N'BONE MAN

Lovers In A Past Life (Columbia)

SALES: 87,813

21

When Calvin Harris joined forces with Rag'N'Bone Man for their 2019 single Giant, they created a double-platinum monster. While their latest Top 20 collaboration Lovers In A Past Life is yet to scale the same heights, the track nevertheless posted a whopping 433.1% growth on the previous month's performance. The track is now on cumulative sales of 119,488 and counting.

Run to the Hill: *Becky Hill*

TWO FOR ONE

BECKY HILL

Disconnect (Polydor)

SALES: 63,380

44

Having spent years super-charging other people's singles, Becky Hill is really coming to the fore as a solo artist now. She occupies the No.44 and No.45 spots respectively, with Chase & Status collaboration Disconnect the top performer on sales of 63,380. It is closely followed by Hill's Never Be Alone, a duet with Sonny Fodera, on 63,088.

Official Albums Chart

ALBUMS CHART TOP 75

MARCH CHART WEEKS 09-13

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

TM	LM	MTHS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		**Ariana Grande** Eternal Sunshine Republic 6508149 (UDS) ● (A.Grande/MaxMartin/Ilya/S.Yasuda/N.Lee/A.Paris/W.Loftis/DaviDior/O.Görres/L.Kloser)
2	New		**Liam Gallagher & John Squire** Liam Gallagher & John Squire Warner 5054197893995 (Arvato) (G.Kurstin)
3	3	38	**The Weeknd** The Highlights Republic/XO 3573443 (UDS) ★3 (The Weeknd/Max Martin/Holter/Payami/McKinney/Cirkut/Tesfaye/Dukes/Metro Boomin/Illangelo/Dre Moon/Billions...)
4	New		**Rod Stewart & Jools Holland** Swing Fever East West/Rhino 9781910608234 (Arvato) (N.Sawhney/P.Manzanera)
5	1	10	**Noah Kahan** Stick Season Republic 4851912 (UDS) ● (G.Simon/K.Snyder/N.Kahan)
6	14	7	**Olivia Rodrigo** Guts Geffen 5816372 (UDS) ● (D.Nigro/Alexander 23/I.Kirkpatrick/O.Rodrigo/R.Linvill)
7	Re-Entry		**Raye** My 21st Century Blues Human Re Sources M21CBCD (The Orchard/Proper) ● (BloodPop/Di Genius/G.Buccellati/M.Sabath/P.Miller/Punctual/Raye)
8	5	5	**Taylor Swift** 1989 (Taylor's Version) EMI 5597659 (UDS) ★ (T.Swift/J.Antonoff/R.Tedder/N.Zancanella/C.Rowe/Shellback/I.Heap/P.Berger)
9	8	65	**Fleetwood Mac** 50 Years – Don't Stop Rhino 0603497855612 (Arvato) ★4 (Fleetwood Mac/R.Dashut/K.Caillat)
10	16	164	**Bob Marley & The Wailers** Legend Tuff Gong 5489042 (UDS) ★14 (Bob Marley & The Wailers/C.Blackwell/E.Brown/J.Nuber/Scratch Perry)
11	10	77	**Elton John** Diamonds Mercury/UMR 6700657 (UDS) ★4 (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada...)
12	7	136	**Eminem** Curtain Call: The Hits Interscope 9887893 (UDS) ★10 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
13	11	183	**ABBA** Gold – Greatest Hits Polydor 2752259 (UDS) ★21 (Andersson/Ulvaeus)
14	13	52	**Taylor Swift** Lover EMI 7792868 (UDS) ★2 (Dukes/Bell/Swift/Antonoff/Little/Sounwave)
15	15	44	**Taylor Swift** Folklore EMI 0602435034805 (UDS) ★2 (Dessner/Antonoff/Swift)
16	9	18	**Taylor Swift** Midnights EMI 4579009 (UDS) ★2 (J.Antonoff/T.Swift/J.Sweet/B.Cook/Sounwave/Keanu Beats/A.Dessner)
17	18	35	**Olivia Rodrigo** Sour Geffen 3807744 (UDS) ★2 (Dan Nigro/Alexander23/Jam City/A.Rodrigo)
18	17	37	**Taylor Swift** Reputation EMI 3003310 (UDS) ★2 (Antonoff/Swift/Martin/Shellback/Payami/Görres/Holter)
19	26	16	**SZA** SOS RCA 0196589564931 (UDS) ★ (A.Atlantica/Buccellati/Babyface/Beat Butcha/Benny Blanco/B.Slatkin/Blk Beats/C.Lang/D.McKinnon/DJ Dahi/E.Rise...)
20	New		**Judas Priest** Invincible Shield Columbia 19658851642 (UDS) (A.Sneap)
21	24	31	**Michael Jackson** The Essential Epic/Legacy 88697832712 (UDS) ★5 (Jones/Jackson/Various)
22	4	2	**Kanye West & Ty Dolla $ign** Vultures 1 YZY 0801867240222 (Traxster) (Ty Dolla $ign/Ye/88-Keys/Adey/Alex Hau/Ambezza/Anthony Kilhoffer/AyoAA/Azul/Beam/Chordz/Chrishan/Cubeatz...)
23	20	125	**Arctic Monkeys** AM Domino WIGCD317 (Integral UDS) ★6 (Ford/Orton)
24	22	11	**Post Malone** The Diamond Collection Republic 0602455704467 (UDS) ● (Post Malone/Carter Lang/Ging/Illangelo/L.Bell/Metro Boomin/Tank God/Watt)
25	25	121	**Queen** Greatest Hits EMI 2761039 (UDS) ★24 (Baker/Queen/Mack)
26	27	127	**Fleetwood Mac** Rumours Rhino/Warner 8122796778 (Arvato) ★14 (Fleetwood Mac/R.Dashut/K.Caillat)
27	28	123	**Oasis** Time Flies – 1994–2009 Big Brother RKIDCD66 (The Orchard/Proper) ★6 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
28	New		**Elbow** Audio Vertigo Polydor 5875759 (UDS) (C.Potter)
29	New		**Potter Payper** Thanks For Hating 36TL PP36TL7 (Virgin/UDS) (Aaronorage/Hill/Ari/Chapo/Chucks/DJ Friction/Goldgrain/Harry Beech/Honeywoodsix/Likkle Dotz/Manson/GX...)
30	34	85	**Ed Sheeran** ÷ Asylum 0190295859039 (Arvato) ★14 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
31	New		**Future & Metro Boomin** We Don't Trust You Epic/Freebandz 0196871937382 (UDS) (Metro Boomin/Prince 85/D.Rich/Chris XZ/David x Eli/M.Dean/OZ/Southside/Nik D/Will A Fool/Rodney O/Boi-1Da...)
32	36	76	**Maroon 5** Singles Interscope 4754556 (UDS) ★2 (Maroon 5/Wallace/Endert/B.Blanco/MaxMartin/Shellback/Robopop/Stent/Farrar/Lange/Zancanella/Levine/MdL/Ammo...)
33	New		**Bruce Dickinson** The Mandrake Project BMG 4050538951370 (ADA Arvato) (Roy Z)
34	New		**The Snuts** Millennials Happy Artist HAR001CDX (The Orchard/Proper) (J.Cochrane/S.Anderson)
35	31	59	**Lewis Capaldi** Divinely Uninspired To A Hellish Extent EMI 7747307 (UDS) ★5 (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)
36	39	31	**50 Cent** Best Of Polydor/UMR 5741146 (UDS) ★ (Dr.Dre/Elizondo/Dirty Swift/ Mr.Porter/Dangerous LLC/Storch/B-Money 'BS'/ Hi-Tek/C. Styles/Sire/Timbaland/Danja...)
37	37	20	**Eminem** Curtain Call 2 Interscope 4817107 (UDS) ● (Eminem/Aalias/Alex Da Kid/Villasana/Battle Roy/BJ Burton/Boi-1Da/D.A. Got That Dope/DJ Khalil/Dr. Dre/Dvlp/Haynie...)
38	New		**Yard Act** Where's My Utopia? Island 5850839 (UDS) (R.Kabaka Jr./Yard Act)
39	41	27	**Kanye West** Graduation Roc-A-Fella 1745502 (UDS) ★2 (West/Miller/Dean/DJ Toomp/Campbell/Robertson/Plain Pat/Hudson/Brion/Tommy D/Nottz/Daniels)
40	45	36	**Taylor Swift** Evermore EMI 3564858 (UDS) ★ (J.Antonoff/T.Swift/A.Dessner/B.Dessner/BJ Burton/J.McAlister)
41	38	8	**Travis Scott** Utopia RCA 0196871341882 (UDS) ● (30 Roc/The Alchemist/Ritter/Anthro/Beyoncé/Bnyx/Boi-1Da/BoogzDaBeast/Buddy Ross/Cadenza/Coleman/Wright.....)
42	40	54	**Lana Del Rey** Born To Die Polydor 2787091 (UDS) ★5 (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)
43	52	104	**Oasis** (What's The Story) Morning Glory? Big Brother RKIDCD007 (The Orchard/Proper) ★17 (Morris/Gallagher)
44	48	71	**Katy Perry** Teenage Dream Virgin CDV3084 (UDS) ★5 (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)
45	47	14	**The Beatles** 1967-1970 Apple Corps BLUE6770 (UDS) ★3 (G.Martin/P.Spector)
46	53	29	**Little Mix** Between Us RCA 19439926272 (UDS) ★ (S.Mac/Bloodshy/Taroncher/Guetta/Saint Fleur/Electric/Duars/Goldfingers/Reynolds/Ashurst/Kearns/Goldstein/Class...)
47	50	23	**Harry Styles** Harry's House Columbia 19658707272 (UDS) ★2 (Kid Harpoon/T.Johnson/S.Witte)
48	46	19	**The Smiths** The Sound Of The Smiths Rhino 2564693709 (Arvato) ★2 (Porter/The Smiths/Pusey/Griffin/Street)
49	51	9	**Joel Corry** Another Friday Night Atlantic 5054197751769 (Arvato) ● (Billen Ted/Bl3ss/Guetta/Digital Farm Animals/Tuinfort/Jax Jones/Corry/Kolidescopes/Thompson/MoJam/Dawe...)
50	New		**Skrapz** Reflection 1stOnly SK1 (Virgin/UDS) (Chucks/EmzBeats/TiggsDaAuthor/Show N Prove/Jony Beats/Quincy/Coldsummer/Honeywoodsix/Rxwntree/Slic Vic/Flyo...)
51	55	82	**George Michael** Twenty Five Aegean 88697009002 (UDS) ★5 (G.Michael)
52	72	22	**Pitbull** Greatest Hits RCA 88985498712 (UDS) ★ (Pitbull/Afrojack/Dr.Luke/Cirkut/Sermstyle/N.Seeley/N.Fasano/TJR/C.Lake/J.Jonsin/S.Vee/RedOne/Rush/Jimmy Joke...)
53	56	50	**Elvis Presley** Elv1s: 30 #1 Hits RCA 07863680792 (UDS) ★7 (S.Sholes/E.Presley/L.Newman/W.Scharf/J.Leiber/M.Stoller/Chet Atkins/B.Porter/C.Moman/F.Jarvis/S.Phillips/R.Hull)
54	New		**Kaiser Chiefs** Kaiser Chiefs' Easy Eighth Album Kaiser Chiefs VVNL46962 (Proper) (Amir Amor)
55	57	33	**Whitney Houston** I Will Always Love You – The Best Of... Arista 88765413932 (UDS) ★ (Kashif/Masser/NM.Walden/Babyface/"LA" Reid/Foster/Clivillés/Cole/Duplessis/Wyclef/Tricky/Kiriakou/Mason/Dupri/Cox...)
56	2	2	**The Last Dinner Party** Prelude To Ecstasy Island 5851910 (UDS) (J.Ford)
57	49	36	**The Weeknd** Starboy Republic/XO 5727592 (UDS) ★2 (The Weeknd/McKinney/Cirkut/B.Billions/Mano/M.Martin/Payami/B.Blanco/Cashmere Cat/Jake One/Swish/Labrinth...)
58	64	64	**Billy Joel** Piano Man: The Very Best Of Billy Joel Columbia 82876823592 (UDS) ★4 (Ramone/Stewart/Joel/Jones)
59	New		**CoComelon** Nursery Rhymes By CoComelon Moonbug Ent. 5056317198645 (UDS) ● (Treasure Studio)
60	58	68	**Lady Gaga** The Fame Interscope 2726601 (UDS) ★11 (RedOne/Fusari/Gaga/Kierszenbaum/Orton/Space Cowboy/Kierulf/Schwartz)
61	54	79	**Taylor Swift** 1989 EMI 4701883 (UDS) ★5 (Swift/Taylor/Zancanella/MaxMartin/Shellback/Payami/Antonoff/Mattman & Robin/Kurstin/Chapman/Heap)
62	65	25	**Taylor Swift** Red (Taylor's Version) EMI 3873762 (UDS) ★ (A.Dessner/B.Walker/C.Rowe/Danny D./D.Wilson/E.Anderfjärd/Espionage/J.Antonoff/Jacknife Lee/J.Bhasker/P.Mirkovich...)
63	71	89	**Red Hot Chili Peppers** Greatest Hits Warner 9362485452 (Arvato) ★6 (Rubin/Beinhorn)
64	35	11	**Lewis Capaldi** Broken By Desire To Be Heavenly Sent EMI 4870745 (UDS) ● (S.Mac/L.Capaldi/E.Holloway/Fat Max Gsus/MaxMartin/N.Atkinson/Mutt Lange/TMS/C.Bishop)
65	60	58	**Green Day** Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ★ (Ernst/Green Day/Cavallo/Vig/B.J Armstrong)
66	New		**Everything Everything** Mountainhead BMG 4050538996050 (ADA Arvato) (T.Fuller/Kaines Robertshaw)
67	68	47	**Rihanna** Good Girl Gone Bad Def Jam 1771728 (UDS) ★7 (Tricky Stewart/JR Rotem/StarGate/E.Rogers/C.Sturken/Neo Da Matrix/Timbaland/Hannon Lane/Shea Taylor/Ne-Yo)
68	66	9	**Taylor Swift** Speak Now (Taylor's Version) EMI 5567824 (UDS) ● (A.Dessner/C.Rowe/J.Antonoff/T.Swift)
69	44	6	**Drake** For All The Dogs OVO/Republic 0602458700176 (UDS) ● (40/Lustig/Walters/Bangs/Beatmenace/Bnyx/Boi-1Da/Budgie/CashCobain/ChildBoy/Coleman/Williams/D10/DJ Screw...)
70	59	89	**David Bowie** Legacy Parlophone 0190295919900 (Arvato) ★3 (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
71	42	3	**Teddy Swims** I've Tried Everything But Therapy – Pt 1 Atlantic 93624856757 (Arvato) (Bunetta/Teplin/Shweez/Ammo/Wells/Scibilia/Jackson/Blackwell/Crichton/Ryan/Kendo)
72	63	8	**The Beatles** 1962-1966 Apple Corps 5592076 (UDS) ★3 (G.Martin)
73	73	17	**Foo Fighters** The Essential Sony Music CG 19658737752 (UDS) ● (G.Norton/G.Kurstin/Foo Fighters/N.Raskulinecz/Butch Vig/B.Jones/A.Kasper)
74	70	109	**Arctic Monkeys** Whatever People Say I Am, That's... Domino WIGCD162 (Integral UDS) ★7 (Abbiss/Smyth)
75	Re-Entry		**Dua Lipa** Dua Lipa Warner 0190295938482 (Arvato) ★3 (Kozmeniuk/Axident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick/Flannigan...)

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ANALYSIS

***Music Week* digs into the month's top chart stories...**

Grande designs: *Ariana Grande*

RAY OF LIGHT

ARIANA GRANDE

Eternal Sunshine (Island/Republic)

01

SALES: 66,532

Ariana Grande earned the fifth No.1 album of her illustrious career with Eternal Sunshine. Not only that, she held on at the summit the following week – the first album to do so since 1989 (Taylor's Version) by Taylor Swift in November 2023. The week one result for Eternal Sunshine was an impressive 38,207 units, 39.1% higher than the opening of 27,472 sales for Grande's previous album, Positions, in November 2020. As well as topping our monthly albums rankings, the US pop icon has a pair of singles in the Top 20. Both peaking at No.2 on the weekly chart, We Can't Be Friends (Wait For Your Love) was No.6 (144,213 sales) overall in March and Yes, And? finished at No.11 (127,647).

ROCK ROYALTY

LIAM GALLAGHER & JOHN SQUIRE

Liam Gallagher & John Squire (Warner Records)

02

SALES: 50,312

Liam Gallagher extended his run of No.1s to 14 (eight with Oasis) with this collaborative album. In contrast, it was the first for Stone Roses guitarist John Squire. The self-titled LP opened at the summit with 39,395 sales, including 34,747 physical, 2,180 from streams and 2,468 downloads. It had the biggest weekly sale of the year until Beyoncé's Cowboy Carter, which will be in our next monthly analysis.

Northern stars: *Liam Gallagher & John Squire*

HOT ROD

ROD STEWART & JOOLS HOLLAND

Swing Fever (East West/Rhino)

04

SALES: 47,480

Jools Holland also earned his first No.1 album with the release of Swing Fever, a big band era covers collection with Rod Stewart. Arriving 53 years after his first No.1 in 1971, Swing Fever is Stewart's 11th chart-topper. The collaboration opened with consumption of 23,950 units, including 19,906 CDs, 1,783 vinyl LPs, 123 cassettes, 1,622 downloads and 516 sales-equivalent streams. With 47,480 sales, Swing Fever finished the month in fourth place.

TRUE BLUES

RAYE

My 21st Century Blues (Human Re Sources)

07

SALES: 28,033

Following her record-breaking six awards at the BRITs, Raye's debut album leaped 103-5 – its highest chart position in more than a year. With sales up 302.7% on the prior month, My 21st Century Blues was No.7 in March. Raye also had two singles in the monthly Top 40: Cassö and D-Block Europe collaboration Prada at No.7 (137,217 sales) and Escapism at No.32 (69,297).

BRITs boost: *Raye*

HEAVY HITTER

JUDAS PRIEST

Invincible Shield (Columbia)

20

SALES: 21,440

Judas Priest scored their fourth Top 10 and highest charting album in a 50-year career with Invincible Shield. The heavy metal veterans hit No.2 on the weekly chart with consumption of 18,001 units, easily topping the physical sales rundown (17,396 sales) in the process. Judas Priest's previous best was No.4 in 1980 with British Steel. Invincible Shield, which is their 19th studio album, had a Top 20 finish in our monthly rankings.

WAY TO VERTIGO

28

ELBOW

Audio Vertigo (Polydor)

SALES: 17,666

Elbow secured a fourth No.1 with their 10th studio album, Audio Vertigo, which finished inside the overall Top 30 for March with 17,666 sales. Extending their span of chart albums to 23 years, the band from Bury leaned heavily towards physical sales. Audio Vertigo's first week consumption of 17,658 units included 9,995 CDs, 4,979 vinyl albums, 413 cassettes, 1,305 digital downloads and 966 sales-equivalent streams.

PHOTOS: Katia Temkin/Callum Walker Hutchinson/Tom Oxley

MARCH CHART WEEKS 09-13

Music Week Market Shares

Artist Singles share for the month measures share of the Top 75 best performing tracks of the month, across sales and audio streams.
Artist Albums share for the month measures share of the Top 75 Official Albums Chart.
AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS MONTH'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	33.19%
2	WARNER MUSIC	27.53%
3	SONY MUSIC	23.95%
4	AWAL	3.92%
5	YZY	2.04%
	OTHERS	9.38%

ARTIST ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	56.91%
2	WARNER MUSIC	17.40%
3	SONY MUSIC	16.03%
4	DOMINO	2.27%
5	HUMAN RE SOURCES	2.02%
	OTHERS	5.37%

ALL ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	56.23%
2	WARNER MUSIC	17.38%
3	SONY MUSIC	15.84%
4	HUMAN RE SOURCES	2.00%
5	BMG	1.88%
	OTHERS	6.68%

TOP 75 CHART BY RECORD COMPANY

SINGLES
NO. 1 WARNER-PARL

TW	COMPANY	SHARE
1	WARNER-PARL	16.62%
2	ISLAND	13.81%
3	RCA	11.25%
4	COLUMBIA	10.49%
5	ATLANTIC	10.08%
6	POLYDOR	7.13%
7	EMI	6.86%
8	AWAL	3.92%
9	YZY	2.04%
10	YG MARLEY MUSIC	1.88%
11	HUMAN RE SOURCES	1.84%
12	RELENTLESS	1.21%
13	POLYDOR/WARNER-PARL	1.14%
14	EMI/SOLOTOKO	1.03%
15	SOME ACTION	1.02%
	OTHERS	9.67%

ARTIST ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	20.09%
2	ISLAND	18.22%
3	POLYDOR	13.90%
4	RCA	9.65%
5	RHINO (WARNERS)	8.46%
6	WARNER-PARL	6.07%
7	ATLANTIC	2.86%
8	COLUMBIA	2.47%
9	DOMINO	2.27%
10	BIG BROTHER	2.26%
11	EGA DISTRO	2.11%
12	HUMAN RE SOURCES	2.02%
13	BMG	1.91%
14	UMR	1.74%
15	SONY MUSIC CG	1.65%
	OTHERS	4.32%

ALL ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	19.85%
2	ISLAND	18.00%
3	POLYDOR	13.73%
4	RCA	9.53%
5	RHINO (WARNERS)	8.36%
6	WARNER-PARL	5.23%
7	ATLANTIC	3.78%
8	COLUMBIA	2.44%
9	BIG BROTHER	2.23%
10	EGA DISTRO	2.08%
11	HUMAN RE SOURCES	2.00%
12	BMG	1.88%
13	A24 MUSIC	1.79%
14	UMR	1.71%
15	SONY MUSIC CG	1.63%
	OTHERS	5.74%

THIS MONTH'S TOTAL MARKET SHARE

BY CORPORATE GROUP

SINGLES STREAMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.3%
2	SONY MUSIC	19.9%
3	WARNER MUSIC	14.8%
4	XL BEGGARS	1.1%
5	BMG	1.1%
	OTHERS	26.7%

SINGLES SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	31.2%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	16.8%
4	BMG	3.1%
5	XL BEGGARS	1.0%
	OTHERS	27.5%

ARTIST ALBUM SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	31.3%
2	WARNER MUSIC	17.4%
3	SONY MUSIC	13.4%
4	BMG	4.9%
5	XL BEGGARS	2.3%
	OTHERS	30.7%

BY RECORD COMPANY

SINGLES STREAMS
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.9%
2	EMI	10.7%
3	POLYDOR	9.3%
4	ISLAND	8.6%
5	WARNER-PARL	7.0%
6	COLUMBIA	6.2%
7	ATLANTIC	5.9%
8	UMR	2.2%
9	RHINO (WARNERS)	1.6%
10	SONY MUSIC CG	1.4%
11	DECCA	1.4%
12	VIRGIN MUSIC	1.4%
13	XL RECORDINGS	0.7%
14	0207 DEF JAM	0.7%
15	BMG	0.7%
	OTHERS	31.5%

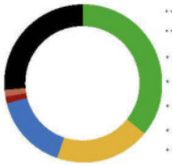
SINGLES SALES
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	12.6%
2	EMI	8.9%
3	POLYDOR	8.4%
4	WARNER-PARL	8.3%
5	ISLAND	7.1%
6	ATLANTIC	5.5%
7	COLUMBIA	5.3%
8	UMR	2.5%
9	BMG	2.3%
10	RHINO (WARNERS)	2.2%
11	SONY MUSIC CG	1.6%
12	DECCA	1.4%
13	VIRGIN MUSIC	0.8%
14	XL RECORDINGS	0.5%
15	AWAL	0.5%
	OTHERS	32.1%

ARTIST ALBUM SALES
NO. 1 EMI

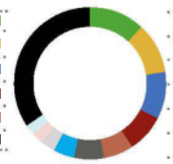
TW	COMPANY	SHARE
1	EMI	8.1%
2	WARNER-PARL	7.7%
3	RHINO (WARNERS)	7.4%
4	POLYDOR	7.4%
5	ISLAND	6.0%
6	SONY MUSIC CG	4.2%
7	COLUMBIA	4.0%
8	BMG	4.0%
9	RCA	3.9%
10	UMR	3.1%
11	DECCA	2.5%
12	ATLANTIC	1.9%
13	VIRGIN MUSIC	1.2%
14	HUMAN RE SOURCES	1.0%
15	CONCORD	1.0%
	OTHERS	36.5%

AES (ALL ALBUMS)
TOTAL MARKET - THIS MONTH



1	UNIVERSAL MUSIC	35.9%
2	SONY MUSIC	19.5%
3	WARNER MUSIC	15.1%
4	BMG	1.5%
5	XL BEGGARS	1.3%
	OTHERS	26.7%

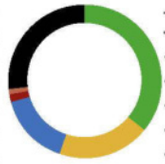
BY CORPORATE GROUP



1	EMI	10.5%
2	RCA	10.2%
3	POLYDOR	9.0%
4	ISLAND	8.3%
5	WARNER-PARL	7.0%
6	COLUMBIA	6.0%
7	ATLANTIC	5.4%
8	UMR	2.5%
9	RHINO (WARNERS)	2.2%
10	SONY MUSIC CG	1.9%
	OTHERS	36.9%

BY RECORD COMPANY

AES (ARTIST ALBUMS)



1	UNIVERSAL MUSIC	35.9%
2	SONY MUSIC	19.4%
3	WARNER MUSIC	15.2%
4	BMG	1.5%
5	XL BEGGARS	1.3%
	OTHERS	26.7%

BY CORPORATE GROUP

1	EMI	10.4%
2	RCA	10.3%
3	POLYDOR	9.1%
4	ISLAND	8.3%
5	WARNER-PARL	7.1%
6	COLUMBIA	6.0%
7	ATLANTIC	5.5%
8	UMR	2.4%
9	RHINO (WARNERS)	2.2%
10	SONY MUSIC CG	1.7%
	OTHERS	37.0%

BY RECORD COMPANY

MARKET STATISTICS - THIS MONTH

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS MONTH	1,394,735	16,003,538,642	976,312,059	144,791,908	1,355,362	210,739	10,036,476	11,602,577	393,821	1,733,975	10,262,423	11,996,398
LAST MONTH	1,150,192	12,745,505,061	752,359,005	115,287,483	1,090,184	167,406	8,000,208	9,257,798	337,920	1,403,606	8,192,111	9,595,718
% CHANGE	21.3%	25.6%	29.8%	25.6%	24.3%	25.9%	25.5%	25.3%	16.5%	23.5%	25.3%	25.0%

Your essential guide to the market shares for this month and 2024. Compiled from Official Charts Company data.

Official Charts Company

YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	40.2%
2	SONY MUSIC	31.2%
3	WARNER MUSIC	4.7%
4	BMG	4.6%
5	CHERRY RED	1.9%
	OTHERS	17.3%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.2%
2	WARNER MUSIC	16.1%
3	SONY MUSIC	15.1%
4	BMG	4.9%
5	XL BEGGARS	2.1%
	OTHERS	29.5%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.1%
2	SONY MUSIC	19.5%
3	WARNER MUSIC	14.6%
4	XL BEGGARS	1.2%
5	BMG	1.1%
	OTHERS	26.6%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	31.8%
2	SONY MUSIC	19.9%
3	WARNER MUSIC	17.5%
4	BMG	2.4%
5	XL BEGGARS	1.0%
	OTHERS	27.3%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	19.2%
3	WARNER MUSIC	14.7%
4	BMG	1.5%
5	XL BEGGARS	1.3%
	OTHERS	26.6%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.6%
2	SONY MUSIC	19.0%
3	WARNER MUSIC	14.8%
4	BMG	1.4%
5	XL BEGGARS	1.3%
	OTHERS	26.7%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	26.5%
2	EMI	19.4%
3	UMR	13.5%
4	BMG	3.5%
5	COLUMBIA	3.1%
6	POLYDOR	2.7%
7	DECCA	2.4%
8	CHERRY RED	1.9%
9	ATLANTIC	1.8%
10	DEMON MUSIC	1.5%
11	RHINO (WARNERS)	1.5%
12	NOT NOW MUSIC	1.4%
13	ISLAND	1.4%
14	RCA	1.3%
15	NEW STATE	1.0%
	OTHERS	17.0%

ALL ALBUM SALES NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	9.2%
2	WARNER-PARL	7.0%
3	POLYDOR	7.0%
4	RHINO (WARNERS)	6.9%
5	SONY MUSIC CG	6.4%
6	ISLAND	5.6%
7	UMR	4.1%
8	BMG	3.9%
9	COLUMBIA	3.9%
10	RCA	3.7%
11	DECCA	2.5%
12	ATLANTIC	1.9%
13	VIRGIN MUSIC	1.1%
14	DEMON MUSIC	0.9%
15	HUMAN RE SOURCES	0.9%
	OTHERS	35.0%

SINGLES STREAMS NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	10.9%
2	RCA	10.5%
3	POLYDOR	9.6%
4	ISLAND	8.7%
5	WARNER-PARL	6.8%
6	COLUMBIA	6.1%
7	ATLANTIC	5.8%
8	UMR	2.3%
9	RHINO (WARNERS)	1.6%
10	DECCA	1.4%
11	SONY MUSIC CG	1.4%
12	VIRGIN MUSIC	1.4%
13	XL RECORDINGS	0.7%
14	0207 DEF JAM	0.7%
15	BMG	0.7%
	OTHERS	31.4%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	12.1%
2	EMI	9.3%
3	WARNER-PARL	8.8%
4	POLYDOR	8.0%
5	ISLAND	7.6%
6	ATLANTIC	5.8%
7	COLUMBIA	5.2%
8	UMR	2.7%
9	RHINO (WARNERS)	2.3%
10	SONY MUSIC CG	1.7%
11	BMG	1.6%
12	DECCA	1.4%
13	VIRGIN MUSIC	0.9%
14	XL RECORDINGS	0.6%
15	DEMON MUSIC	0.5%
	OTHERS	31.7%

AES (ALL ALBUMS) NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	10.8%
2	RCA	9.9%
3	POLYDOR	9.2%
4	ISLAND	8.4%
5	WARNER-PARL	6.8%
6	COLUMBIA	5.9%
7	ATLANTIC	5.5%
8	UMR	2.6%
9	RHINO (WARNERS)	2.1%
10	SONY MUSIC CG	1.9%
11	DECCA	1.6%
12	VIRGIN MUSIC	1.4%
13	BMG	1.0%
14	XL RECORDINGS	0.7%
15	0207 DEF JAM	0.6%
	OTHERS	31.6%

AES (ARTIST ALBUMS) NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	10.7%
2	RCA	10.0%
3	POLYDOR	9.3%
4	ISLAND	8.4%
5	WARNER-PARL	6.8%
6	COLUMBIA	6.0%
7	ATLANTIC	5.5%
8	UMR	2.4%
9	RHINO (WARNERS)	2.1%
10	SONY MUSIC CG	1.7%
11	DECCA	1.6%
12	VIRGIN MUSIC	1.4%
13	BMG	1.0%
14	XL RECORDINGS	0.7%
15	0207 DEF JAM	0.6%
	OTHERS	31.7%

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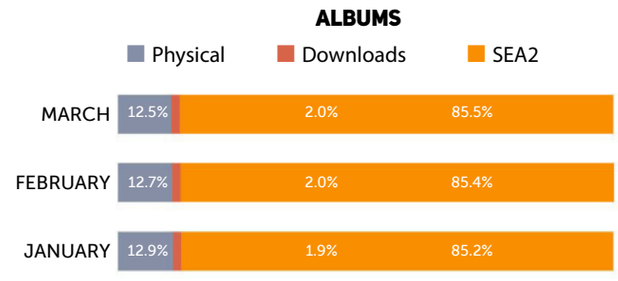

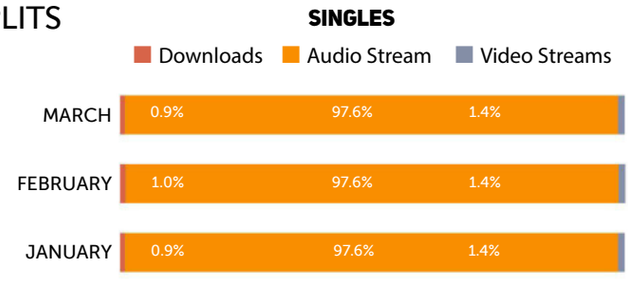

MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS YEAR	3,622,377	40,730,465,639	2,449,073,312	368,609,562	3,507,152	527,861	25,632,388	29,667,401	1,035,191	4,485,477	26,217,115	30,702,592
LAST YEAR	3,876,051	36,725,149,749	2,412,545,956	333,081,442	3,379,688	574,139	22,811,522	26,765,349	942,567	4,452,650	23,255,266	27,707,916
% CHANGE	-6.5%	10.9%	1.5%	10.7%	3.8%	-8.1%	12.4%	10.8%	9.8%	0.7%	12.7%	10.8%

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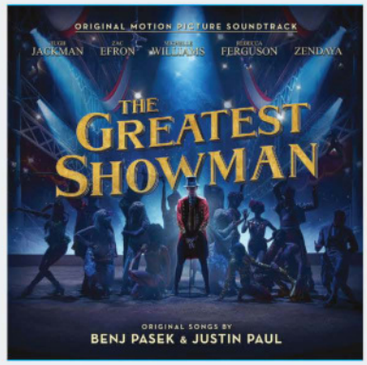
OFFICIAL UK STREAMING TOP 50

Official Streaming Chart

PHOTO: Patrick McCormack

TM	ARTIST	TITLE	LABEL
1	Noah Kahan	Stick Season	Republic
2	Benson Boone	Beautiful Things	Warner
3	Beyoncé	Texas Hold 'Em	Columbia/Parkwood Ent.
4	Teddy Swims	Lose Control	Atlantic
5	DJO	End Of Beginning	AWAL/DJo
6	Ariana Grande	We Can't Be Friends (Wait For Your Love)	Republic
7	Cassö, Raye & D-Block Europe	Prada	Ministry Of Sound
8	Tate McRae	Greedy	Ministry Of Sound
9	Kanye West & Ty Dolla $ign	Carnival	YZY
10	Sophie Ellis-Bextor	Murder On The Dancefloor	Polydor
11	Taylor Swift	Cruel Summer	EMI
12	YG Marley	Praise Jah In The Moonlight	YG Marley
13	Ariana Grande	Yes, And?	Republic
14	Jack Harlow	Lovin On Me	Atlantic
15	Dua Lipa	Training Season	Warner
16	Ella Henderson & Rudimental	Alibi	Atlantic
17	Natasha Bedingfield	Unwritten	Phonogenic
18	Michael Marcagi	Scared To Start	Warner
19	Kenya Grace	Strangers	FFRR
20	Dua Lipa	Houdini	Warner
21	Tyla	Water	Since '93/RCA
22	Olivia Rodrigo	Vampire	Geffen
23	Pozer	Kitchen Stove	RCA/Robots & Humans
24	Kygo & Ava Max	Whatever	Columbia/Kygo
25	Bryson Tiller	Whatever She Wants	Relentless
26	Calvin Harris & Rag'N'Bone Man	Lovers In A Past Life	Columbia
27	Billy Gillies Ft Hannah Boleyn	DNA (Loving You)	Atlantic
28	Miley Cyrus	Flowers	Columbia
29	21 Savage	Redrum	Columbia
30	Zach Bryan Ft Kacey Musgraves	I Remember Everything	Interscope/Warner
31	Sonny Fodera & MK Ft Clementine Douglas	Asking	Solotoko
32	The Killers	Mr Brightside	Vertigo
33	Flo Milli	Never Lose Me	'94 Sounds/RCA
34	The Weeknd, Playboi Carti & Madonna	Popular	Interscope/Republic/XO
35	Lewis Capaldi	Someone You Loved	EMI
36	NewEra	Birds In The Sky	Warner
37	Billie Eilish	What Was I Made For?	Interscope
38	SZA	Saturn	RCA/Top Dawg
39	Raye Ft 070 Shake	Escapism	Human Re Sources
40	Dave & Central Cee	Sprinter	Live Yours/Neighbourhood
41	Tate McRae	Exes	Ministry Of Sound
42	Taylor Swift	Anti-Hero	EMI
43	Fred Again.. & Baby Keem	Leavemealone	Atlantic
44	Mitski	My Love Mine All Mine	Dead Oceans
45	Chase & Status And Bou Ft Irah, Flowdan, Trigga & Takura	Baddadan	EMI
46	Drake Ft Sexyy Red & SZA	Rich Baby Daddy	OVO/Republic
47	Good Neighbours	Home	Some Action
48	Becky Hill & Chase & Status	Disconnect	Polydor
49	Goo Goo Dolls	Iris	Warner Brothers
50	Dasha	Austin	Warner

OFFICIAL COMPILATIONS TOP 50



TM	TITLE	LABEL	DISTRIBUTOR
1	Hazbin Hotel: Season One – OST	A24	Secretly
2	The Greatest Showman – OST	Atlantic	Arvato
3	Hamilton	Atlantic	Arvato
4	Barbie The Album – OST	Atlantic	Arvato
5	Suicide Squad: The Album – OST	Atlantic	Arvato
6	Moana – OST	Walt Disney	UDS
7	Mamma Mia!	Polydor	UDS
8	Now That's What I Call Jukebox Classics	Sony Music CG/EMI	UDS
9	Frozen – OST	Walt Disney	UDS
10	Now That's What I Call Country (2024)	Sony Music CG/EMI	UDS
11	Six: The Musical	Loud Mouth	Absolute UDS
12	Wonka	Mutant	ROM/UDS
13	Fifty Shades Of Grey – OST	Republic	UDS
14	Disney's Lullaby Album	Walt Disney	UDS
15	Encanto – OST	Walt Disney	UDS
16	Frozen II – OST	Walt Disney	UDS
17	The Lion King – OST	Walt Disney	UDS
18	Now Millennium '04-'05	Sony Music CG/EMI	UDS
19	Mamma Mia! Here We Go Again	Polydor	UDS
20	Grease – OST	Polydor	UDS
21	Trolls Band Together – OST	RCA	UDS
22	Sing – OST	Republic	UDS
23	The Hits Album: Floorfillers – Throwback	Sony Music CG/Spectrum	UDS
24	Now That's What I Call Unforgettable	Sony Music CG/EMI	UDS
25	Wish – OST	Walt Disney	UDS
26	Now That's What I Call Music! 116	Sony Music CG/EMI	UDS
27	Metro Boomin Pts Spider-Man: Across...	Republic	UDS
28	Sing 2	Island	UDS
29	Mean Girls	Interscope	UDS
30	A Star Is Born – OST	Interscope	UDS
31	Now Yearbook Extra 1990	Sony Music CG/EMI	UDS
32	Phil Collins Plays Well With Others	Rhino	Arvato
33	Now That's What I Call 40 Years	Sony Music CG/EMI	UDS
34	Mum: The Ultimate Collection	The Ultimate Collection USM	ADA Arvato
35	The Best R&B Classics Album In The World...	Sony Music CG/Spectrum	UDS
36	Eurovision Song Contest: Liverpool 2023	UMR	UDS
37	La La Land – OST	Interscope/Polydor	UDS
38	Aladdin – OST	Walt Disney	UDS
39	Now Yearbook 1990	Sony Music CG/EMI	UDS
40	Driven By Power Ballads	Driven By USM	UDS
41	The Fault In Our Stars – OST	Atlantic	Arvato
42	The Annual 2024: Ministry Of Sound	Ministry Of Sound	UDS
43	Dear Evan Hansen	Atlantic	Arvato
44	Wicked	Decca	UDS
45	Spider-Man: Into The Spider-Verse – OST	Republic	UDS
46	Trolls – OST	RCA/Villa 40	UDS
47	Roald Dahl's Matilda The Musical – OST	Sony Classical	UDS
48	Mean Girls – OST	Atlantic	Arvato
49	Now That's What I Call Pop Gold	Sony Music CG/EMI	UDS
50	Descendants 3 – OST	Walt Disney	UDS

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OFFICIAL VINYL TOP 50s

OFFICIAL VINYL SINGLES

TM	ARTIST	TITLE	LABEL
1	Billie Eilish	What Was I Made For?	Interscope
2	The Last Dinner Party	Nothing Matters	Island
3	Mark Knopfler's Guitar Heroes	Going Home (Theme From Local Hero)	BMG
4	Catfish & The Bottlemen	Showtime	Island
5	Depeche Mode	My Favourite Stranger	Columbia
6	Charli XCX	Von Dutch	Atlantic
7	Shed Seven	Let's Go Dancing	Cooking Vinyl
8	Judas Priest	Invincible Shield	Columbia
9	The Lovely Eggs	My Mood Wave	Egg
10	Paloma Faith	Enjoy Yourself	RCA
11	Noah Kahan	Stick Season	Republic
12	Ariana Grande	Yes, And?	Republic
13	The Beatles	Now And Then	Apple
14	Boygenius	Black Hole	Interscope
15	Warpaint	Common Blue	Rough Trade
16	Bombay Bicycle Club	Fantasneeze	AWAL/Mmm...
17	Lana Del Rey	Candy Necklace	Polydor
18	Fat Dog	All The Same	Domino
19	The 1975	All I Need To Hear	Dirty Hit
20	Lana Del Rey	Say Yes To Heaven	Polydor
21	New Order	Blue Monday	Rhino
22	Liam Gallagher & John Squire	Just Another Rainbow	Warner
23	Cigarettes After Sex	Nothing's Gonna Hurt You Baby	Spanish Prayers
24	Yard Act	The Trench Coat Museum	Island
25	Mumford & Sons/Pharrell...	Good People	Island
26	Bruce Dickinson	Afterglow Of Ragnarok	BMG
27	Khruangbin & Leon Bridges	Texas Sun	Dead Oceans
28	Wham!	Last Christmas	Epic
29	The 1975	The City	Dirty Hit/Polydor
30	Renee Rapp	Snow Angel	Interscope
31	Metronomy & Pan Amsterdam	Nice Town	Ninja Tune
32	Basement Jaxx & 100 Gecs	Where's My Head At	XL
33	Leviticus	Burial	London
34	Aphex Twin	Windowlicker	Warp
35	New Order	True Faith	Rhino
36	Zach Templar	Missin Something	Violet
37	Joy Division	Love Will Tear Us Apart	Rhino
38	The Rolling Stones, Lady Gaga...	Sweet Sounds Of Heaven	Polydor
39	Mac Miller	Small Worlds	Parlophone
40	The Wedding Present	You Should Always Keep In Touch...	Optic Nerve
41	Sophie Ellis-Bextor	Murder On The Dancefloor	Polydor
42	Ttssfu	Me, Jed And Andy	Fear Of Missing Out
43	Suede	Stay Together	Edsel
44	U2	Atomic City	Island
45	Aphex Twin	Blackbox Life Recorder 21f	Warp
46	Andy Bown	Tarot	Think Like A Key
47	Big Thief	Vampire Empire	4AD
48	The Specials	Ghost Town	Chrysalis
49	Jalen Ngonda	Come Around And Love Me	Daptone
50	Stardust	Music Sounds Better With You	Because

OFFICIAL VINYL ALBUMS

TM	ARTIST	TITLE	LABEL
1	Liam Gallagher & John Squire	Liam Gallagher & John Squire	Warner
2	Ariana Grande	Eternal Sunshine	Republic
3	Yard Act	Where's My Utopia	Island
4	Judas Priest	Invincible Shield	Columbia
5	The Snuts	Millennials	Happy Artist
6	Elbow	Audio Vertigo	Polydor
7	The Jesus & Mary Chain	Glasgow Eyes	Fuzz Club
8	Everything Everything	Mountainhead	BMG
9	Kacey Musgraves	Deeper Well	Interscope
10	Rod Stewart & Jools Holland	Swing Fever	East West/Rhino
11	Bleachers	Bleachers	Dirty Hit
12	Kylie Minogue	Body Language	Parlophone
13	Bruce Dickinson	The Mandrake Project	BMG
14	Raye	My 21st Century Blues	Human Re Sources
15	Bob Marley & The Wailers	Legend	Tuff Gong
16	Kaiser Chiefs	Kaiser Chiefs' Easy Eighth Album	Kaiser Chiefs
17	Fleetwood Mac	Rumours	WEA
18	The Last Dinner Party	Prelude To Ecstasy	Island
19	AC/DC	Back In Black	Epic
20	Idles	Tangk	Partisan
21	Red Rum Club	Western Approaches	Modern Sky
22	Pink Floyd	The Dark Side Of The Moon	Rhino
23	Nadine Shah	Filthy Underneath	EMI North
24	Taylor Swift	1989 (Taylor's Version)	EMI
25	AC/DC	Highway To Hell	Simply Vinyl
26	Madonna	Celebration	Rhino
27	Amy Winehouse	Back To Black	Island
28	Girls Aloud	What Will The Neighbours Say?	Polydor/UMR
29	The Stone Roses	The Stone Roses	Silvertone
30	Alice In Chains	Jar Of Flies	Sony Music CG
31	Steps	Steptacular	Demon
32	Steps	Buzz	Demon
33	Steps	Step One	Demon
34	Bananarama	Glorious: The Ultimate Collection	London
35	Metallica	Metallica	Simply Vinyl
36	Olivia Rodrigo	Guts	Geffen
37	Nothing But Thieves	Dead Club City	RCA
38	Starsailor	Where The Wild Things Grow	Starsailor
39	Wham!	Fantastic	Sony Music CG
40	Wham!	Make It Big	Sony Music CG
41	The Smile	Wall Of Eyes	XL
42	The Smiths	The Queen Is Dead	Rhino
43	Arctic Monkeys	AM	Domino
44	Noah Kahan	Stick Season	Republic
45	Taylor Swift	Midnights	EMI
46	Adrianne Lenker	Bright Future	4AD
47	The Staves	All Now	Communion
48	Waxahatchee	Tigers Blood	Anti-
49	Neil Young & Crazy Horse	Dume	Reprise
50	The Waterboys	This Is The Sea	Simply Vinyl

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SPECIALIST ALBUMS TOP 20s

Official Charts Company

OFFICIAL AMERICANA TOP 20 ALBUMS

PHOTO: Aysia Marotta

TM	ARTIST	TITLE	LABEL
1	Noah Kahan	Stick Season	Republic
2	Kacey Musgraves	Deeper Well	Interscope
3	Zach Bryan	Zach Bryan	Warner
4	Grace Petrie	Build Something Better	Robot Needs Home
5	The Black Crowes	Happiness Bastards	Silver Arrow
6	Boygenius	The Record	Interscope
7	The Staves	All Now	Communion
8	Adrianne Lenker	Bright Future	4AD
9	Zach Bryan	American Heartbreak	Warner
10	Waxahatchee	Tigers Blood	Anti-
11	Bailey Zimmerman	Religiously The Album	Parlophone
12	Chris Stapleton	Higher	EMI
13	Mitski	The Land Is Inhospitable And So Are We	Dead Oceans
14	Lainey Wilson	Bell Bottom Country	Broken Bow
15	Hurray For The Riff Raff	The Past Is Still Alive	Nonesuch
16	Dylan Gossett	No Better Time	EMI
17	John Bramwell	The Light Fantastic	Townsend
18	Various	The Hunger Games: The Ballad Of Song...	Geffen
19	Walter Trout	Broken	Provogue
20	Blackberry Smoke	Be Right Here	3 Legged

OFFICIAL CLASSICAL ARTIST TOP 20 ALBUMS

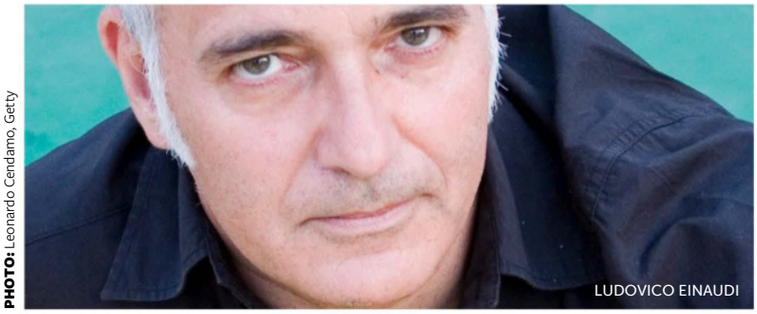
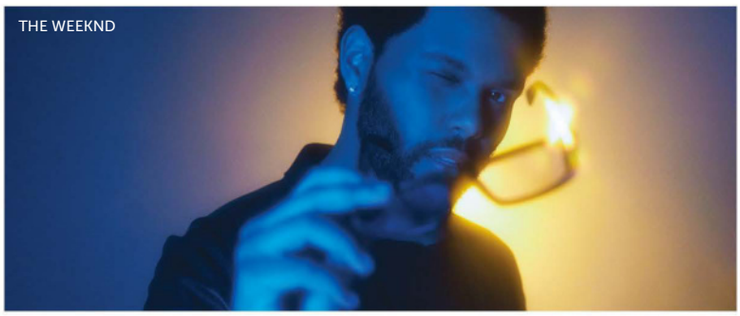


PHOTO: Leonardo Cendamo, Getty

TM	ARTIST	TITLE	LABEL
1	Ludovico Einaudi	Islands: Essential Einaudi	Decca
2	Max Richter	Sleep	Deutsche Grammophon
3	Alan Menken	The Little Mermaid – OST	Walt Disney
4	Ludwig Göransson	Oppenheimer – OST	Mondo
5	Ludovico Einaudi	Underwater	Decca
6	Jóhann Jóhannsson	The Theory Of Everything – OST	Back Lot
7	Lang Lang, Gewandhausorchester...	Saint-Saens	Deutsche Grammophon
8	Ludovico Einaudi	In A Time Lapse	Decca
9	Howard Shore	The Lord Of The Rings: Trilogy – OST	Reprise
10	Anne Nikitin, Jessica Jones...	One Day – OST	Silva Screen
11	Hans Zimmer & Lisa Gerrard	Gladiator – OST	Decca
12	Max Richter	Voyager – Essential	Deutsche Grammophon
13	LPO & Parry	The 50 Greatest Pieces Of Classical Music	X5
14	André Rieu & Johann Strauss Or.	Jewels Of Romance	Decca
15	Howard Shore	The Lord Of The Rings – OST	Reprise
16	Poor Clares Of Arundel	Light For The World	Decca
17	Max Richter	The Blue Notebooks	Deutsche Grammophon
18	Ludovico Einaudi	Una Mattina	Decca
19	Ludovico Einaudi	Cinema	Decca
20	André Rieu & Johann Strauss Or.	My Music My World: The Very Best Of...	Decca

OFFICIAL HIP-HOP & R&B TOP 20 ALBUMS



TM	ARTIST	TITLE	LABEL
1	The Weeknd	The Highlights	Republic Records/XO
2	Eminem	Curtain Call: The Hits	Interscope
3	SZA	SOS	RCA
4	Kanye West & Ty Dolla $ign	Vultures 1	YZY
5	Post Malone	The Diamond Collection	Republic
6	Potter Payper	Thanks For Hating	36Ti
7	Future & Metro Boomin	We Don't Trust You	Epic/Freebandz
8	50 Cent	Best Of	Polydor/UMR
9	Eminem	Curtain Call 2	Interscope
10	Kanye West	Graduation	Roc-A-Fella
11	Travis Scott	Utopia	RCA
12	Skrapz	Reflection	1&Only
13	Whitney Houston	I Will Always Love You: The Best Of...	Arista
14	The Weeknd	Starboy	Republic/XO
15	Rihanna	Good Girl Gone Bad	Def Jam
16	Drake	For All The Dogs	OVO/Republic
17	Metro Boomin	Heroes & Villains	Island
18	Xxxtentacion	Look At Me: The Album	Columbia
19	50 Cent	Get Rich Or Die Tryin'	Interscope
20	21 Savage	American Dream	Columbia

OFFICIAL JAZZ TOP 20 ALBUMS

PHOTO: Patrick Demarchelier

TM	ARTIST	TITLE	LABEL
1	Sade	The Best Of	Epic
2	Glen Miller	From Rags To Riches	Jazz Band
3	Sade	Lovers Live	Epic
4	Norah Jones	Visions	EMI
5	Laufey	Bewitched	AWAL/Laufey
6	Norah Jones	Come Away With Me	Blue Note
7	Miles Davis	Kind Of Blue	Columbia
8	Sade	Lovers Rock	Epic
9	Amy Winehouse	Frank	Island
10	Nat King Cole	The Absolutely Essential Collection	Big3
11	Nat King Cole	The Very Best Of	Acrobat
12	Ella Fitzgerald	Gold	Verve
13	Nat King Cole	Stardust	Woowi
14	Nina Simone	See-Line Woman: The Best Of...	Spectrum
15	Dee C Lee	Just Something	Acid Jazz
16	Nina Simone	Feeling Good	Verve
17	Nat King Cole	The Unforgettable	Virgin
18	Sade	Love Deluxe	Epic
19	Norah Jones	iTunes Originals	Virgin
20	Laufey	Everything I Know About Love	AWAL/Laufey

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Official Charts Company

SPECIALIST ALBUMS TOP 20s

OFFICIAL COUNTRY ARTIST TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Kacey Musgraves	Deeper Well	Interscope
2	Taylor Swift	Fearless (Taylor's Version)	EMI
3	Morgan Wallen	One Thing At A Time	Big Loud/EMI
4	Luke Combs	This One's For You	Sony Music CG
5	Luke Combs	Gettin' Old	Sony Music CG
6	Zach Bryan	Zach Bryan	Warner
7	Luke Combs	What You See Is What You Get	Sony Music CG
8	Taylor Swift	Taylor Swift	Mercury
9	Shania Twain	Come On Over	UMR
10	Morgan Wallen	Dangerous: The Double Album	Big Loud/EMI
11	Zach Bryan	American Heartbreak	Warner
12	Luke Combs	Growin' Up	Sony Music CG
13	Chris Stapleton	Traveller	Mercury Nashville
14	Bailey Zimmerman	Religiously The Album	Parlophone
15	Chris Stapleton	Higher	EMI
16	Jordan Davis	Bluebird Days	Snakefarm
17	Lainey Wilson	Bell Bottom Country	Broken Bow
18	Glen Campbell	Adiós	UMR
19	Glen Campbell	Gentle On My Mind	UMR/Virgin
20	Taylor Swift	Fearless	Mercury

OFFICIAL DANCE TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Joel Corry	Another Friday Night	Atlantic
2	Fred Again..	USB	Atlantic
3	David Guetta	One Love	Parlophone
4	Tiësto	Drive	Atlantic
5	Calvin Harris	18 Months	Columbia
6	Meduza	Meduza	Island
7	David Guetta	Nothing But The Beat	Parlophone
8	David Guetta	Nothing But The Beat 2.0	Parlophone
9	Robin Schulz	Prayer	Atlantic
10	Prodigy	Their Law – The Singles 1990-2005	XL
11	Sigala	Every Cloud – Silver Linings	Ministry Of Sound
12	Odetari	XIII Sorrows	APG
13	Jazzy	Constellations	Chaos
14	Black Eyed Peas	The Beginning	Interscope
15	Jax Jones	Snacks	Polydor
16	Major Lazer	Essentials	Because
17	Britney Spears	B In The Mix: The Remixes – Vol 2	Jive
18	Various	The Hits Album: Floorfillers – Throwback...	Sony Music CG...
19	Disclosure	Settle	Island/UMR
20	Calvin Harris	Motion	Columbia

OFFICIAL FOLK TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Grace Petrie	Build Something Better	Robot Needs Home
2	The Staves	All Now	Communion
3	John Bramwell	The Light Fantastic	Townsend
4	The Wandering Hearts	Mother	Chrysalis
5	The Mary Wallopers	Irish Rock N Roll	BC
6	Katherine Priddy	The Pendulum Swing	Cooking Vinyl
7	Sam Lee	Songdreaming	Cooking Vinyl
8	John Smith	The Living Kind	Commoner
9	The Mary Wallopers	The Mary Wallopers	BC
10	Ferris & Sylvester	Otherness	Archtop
11	Fisherman's Friends	All Aboard	Island
12	Johnny Flynn & Robert Macfarlane	The Moon Also Rises	Transgressive
13	Alan Hull	Singing A Song In The Morning Light	Cherry Red/Grapefruit
14	Lankum	False Lankum	Rough Trade
15	Amelia Coburn	Between The Moon And The Milkman	Quiet Crown
16	Bryn Terfel	Sea Songs	Deutsche Grammophon
17	Hanging Stars	On A Golden Shore	Loose
18	Cara Dillon	Coming Home	Charcoal
19	Oisin Leech	Cold Sea	Outside
20	Tumbling Paddies	The Journey So Far (Live)	Sharpe

OFFICIAL ROCK & METAL TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Judas Priest	Invincible Shield	Columbia
2	Bruce Dickinson	The Mandrake Project	BMG
3	Green Day	Greatest Hits: God's Favorite Band	Reprise
4	Foo Fighters	The Essential	Sony Music CG
5	Nirvana	Nirvana	Geffen
6	Guns N' Roses	Greatest Hits	Geffen
7	Nickelback	The Best Of Nickelback, Vol 1	Rhino
8	Nirvana	Nevermind	Geffen/UMR
9	Linkin Park	Hybrid Theory	Warner
10	Blink-182	Greatest Hits	Geffen
11	AC/DC	Iron Man 2 – OST	Columbia
12	Green Day	American Idiot	Reprise
13	Slipknot	Antennas To Hell	Roadrunner
14	System Of A Down	System Of A Down	American
15	Linkin Park	Hybrid Theory/Reanimation	Warner
16	Guns N' Roses	Appetite For Destruction	Polydor/UMR
17	AC/DC	Back In Black	Epic
18	Deftones	The Studio Album Collection	Reprise
19	Linkin Park	Meteora	Warner
20	My Chemical Romance	May Death Never Stop You	Reprise

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UK AIRPLAY

CHARTS KEY
HIGHEST NEW ENTRY
HIGHEST CLIMBER
PLAY/AUDIENCE INCREASE
TREND INCREASE +50%

RADIO MONITOR we're always listening

Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

UK RADIO AIRPLAY TOP 50

BEYONCÉ

TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS	IMPACTS	TREND%
1	15	Beyoncé Texas Hold 'Em Columbia/Parkwood Ent.	SME	23,855	420%	256	265.25	174%
2	10	Calvin Harris & Rag'N'Bone Man Lovers In A Past... Columbia	SME	20,890	203%	241	226.5	116%
3	2	Teddy Swims Lose Control Atlantic	WMG	26,728	37%	245	214.22	15%
4	1	Noah Kahan Stick Season Republic	UMG	23,106	5%	228	180.89	-7%
5	23	Dua Lipa Training Season Warner	WMG	11,353	320%	242	156.22	114%
6	43	Usher Kissing Strangers Mega/Gamma.	IND.	6,752	75%	166	120.8	148%
7	9	Becky Hill & Sonny Fodera Never Be Alone Polydor	UMG	15,440	16%	207	116.67	6%
8	39	Benson Boone Beautiful Things Warner	WMG	10,003	396%	194	111.56	101%
9	29	Kygo & Ava Max Whatever Columbia/Kygo	SME	17,762	78%	222	107.93	67%
10	12	Ella Henderson & Rudimental Alibi Atlantic	WMG	12,495	11%	228	101.3	2%
11	NEW	Galantis, David Guetta & 5 Seconds Of... Lighter Big Beat	WMG	8,910	-	205	99.09	-
12	4	Justin Timberlake Selfish RCA	SME	16,300	4%	210	95.71	-45%
13	16	Z.Larsson/D.Guetta On My Love Black Butter/Parlophone	SME	15,567	-1%	172	95.4	-1%
14	6	Dua Lipa Houdini Warner	WMG	14,993	-17%	241	94.71	-24%
15	13	Rema & S.Gomez Calm Down Jonzing Worldwide/Mavin	UMG	10,320	-5%	168	86.41	-12%
16	NEW	Ariana Grande We Can't Be Friends (Wait For...) Republic	UMG	3,462	-	208	84.97	-
17	3	Ariana Grande Yes, And? Republic	UMG	15,095	-16%	230	80.71	-54%
18	17	Taylor Swift Cruel Summer EMI	UMG	10,762	-14%	227	74.8	-16%
19	NEW	Delta Goodrem Hearts On The Run Atled	IND.	966	778%	41	72.75	1316%
20	28	Becky Hill & David Guetta Remember Polydor	UMG	6,781	0%	166	68.93	1%
21	25	Anne-Marie & Shania Twain Unhealthy Atlantic/Asylum/EMI	WMG	9,953	0%	184	67.16	-3%
22	11	Zara Larsson You Love Who You Love Black Butter	SME	11,627	30%	205	65.71	-37%
23	7	Paul Russell Lil Boo Thang RCA	SME	11,401	5%	193	65.49	-46%
24	5	Sophie Ellis-Bextor Murder On The Dancefloor Polydor	UMG	9,169	-29%	323	64.62	-50%
25	35	Taylor Swift Is It Over Now? (Taylor's Version) EMI	UMG	8,967	-1%	157	60.44	3%
26	30	Sia & Kylie Minogue Dance Alone Atlantic/Monkey Puzzle	WMG	7,658	189%	158	59.72	-5%
27	NEW	Central Cee I Will Columbia	SME	1,732	528%	68	55.37	262%
28	31	Miley Cyrus Flowers Columbia	SME	6,983	-5%	242	54.28	-13%
29	NEW	Rudimental & Skepsis Ft... Green & Gold Columbia	SME	4,321	2535%	124	54.04	1157%
30	NEW	Jalen Ngonda Illusions Daptone	IND.	416	530%	30	51.	1352%
31	42	Harry Styles As It Was Columbia	SME	6,741	2%	235	50.97	3%
32	34	Tate McRae Greedy Ministry Of Sound	SME	8,118	-11%	148	50.67	-14%
33	8	Lewis Capaldi Strangers Vertigo	UMG	9,897	-37%	179	49.78	-57%
34	21	Lewis Capaldi Forget Me EMI	UMG	5,607	-23%	214	49.47	-34%
35	NEW	YG Marley Praise Jah In The Moonlight YG Marley	IND.	2,242	110%	123	49.21	47%
36	38	Cassö, Raye & D-Block Europe Prada Ministry Of Sound	SME	6,563	-9%	148	48.	-15%
37	47	Flo Milli Never Lose Me '94 Sounds/RCA	SME	1,390	5%	58	47.87	3%
38	NEW	Paloma Faith Sweatpants RCA	SME	1,182	678%	45	47.83	153%
39	NEW	Natasha Bedingfield Unwritten Phonogenic	SME	4,925	56%	220	47.46	36%
40	NEW	DJO End Of Beginning AWAL/DJO	SME	1,897	8523%	165	46.92	561%
41	40	D.Guetta/Anne-Marie/C.Leray Baby Don't... Parlophone	W/W	7,444	-4%	123	46.87	-12%
42	NEW	SZA Saturn RCA/Top Dawg	SME	1,323	1935%	52	46.69	3346%
43	NEW	Charli XCX Von Dutch Atlantic	WMG	1,593	-	117	46.49	-
44	49	Taylor Swift Anti-Hero EMI	UMG	4,955	7%	218	44.97	6%
45	NEW	Jax Jones & Zoe Wees Never Be Lonely Polydor	UMG	7,986	252%	151	44.97	221%
46	NEW	Selena Gomez Love On Interscope	UMG	1,439	256%	70	44.09	374%
47	27	Noah Kahan & Sam Fender Homesick Polydor/Republic	UMG	1,856	-17%	96	43.54	-36%
48	33	Lewis Capaldi Pointless EMI	UMG	5,055	-16%	174	42.6	-28%
49	NEW	Liam Payne Teardrops EMI	UMG	4,615	-	122	42.26	-
50	NEW	Raye Ft 070 Shake Escapism Human Re Sources	IND	3,658	89%	175	41.74	76%

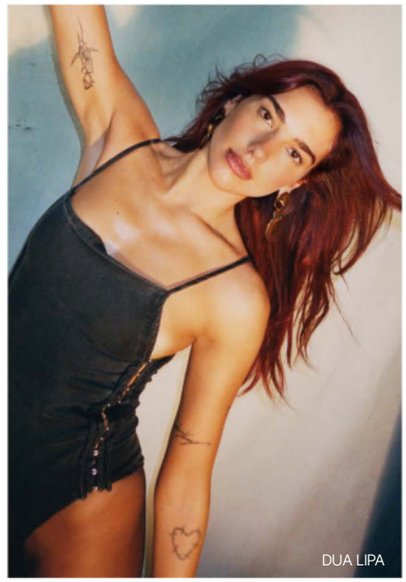
UK TV AIRPLAY TOP 50

DUA LIPA

TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS
1	NEW	Dua Lipa Training Season / Warner	WMG	804	359%	6
2	3	Ariana Grande Yes, And? / Republic	UMG	726	-2%	5
3	NEW	Calvin Harris & Rag'N'Bone Man Lovers In... / Columbia	SME	720	3173%	5
4	13	Benson Boone Beautiful Things / Warner	WMG	704	48%	5
5	15	Kygo & Ava Max Whatever / Columbia/Kygo	SME	701	53%	4
6	NEW	Beyoncé Texas Hold 'Em / Columbia/Parkwood Ent.	SME	689	489%	7
7	11	Becky Hill & Sonny Fodera Never Be Alone / Polydor	UMG	685	33%	5
8	2	Paul Russell Lil Boo Thang / RCA	SME	660	-14%	5
9	1	Jack Harlow Lovin On Me / Atlantic	WMG	637	-31%	5
10	6	Noah Kahan Stick Season / Republic	UMG	629	-5%	5
11	5	Cassö, Raye & D-Block Europe Prada / Ministry Of Sound	SME	531	-22%	5
12	7	Tyla Water / Since '93/RCA	SME	506	-14%	5
13	NEW	Michael Marcagi Scared To Start / Warner	WMG	462	298%	5
14	10	Justin Timberlake Selfish / RCA	SME	459	-12%	7
15	32	Zara Larsson You Love Who You Love / Black Butter	SME	454	83%	5
16	23	21 Savage Redrum / Columbia	SME	433	42%	5
17	20	Kungs & David Guetta Ft... All Night Long / Positiva/EMI	UMG	410	9%	5
18	19	Sophie Ellis-Bextor Murder On The Dancefloor / Polydor	UMG	401	2%	5
19	12	Tate McRae Exes / Ministry Of Sound	SME	385	-20%	4
20	30	Jazzy Shooting Star / Chaos	UMG	381	49%	5
21	NEW	Ariana Grande We Can't Be Friends (Wait For...) / Republic	UMG	370	-	5
22	9	Kenya Grace Strangers / FFRR	WMG	346	-36%	5
23	NEW	Pharrell Williams & Miley Cyrus Doctor... / Columbia	SME	343	-	6
24	NEW	Jax Jones & Zoe Wees Never Be Lonely / Polydor	UMG	340	372%	5
25	NEW	Selena Gomez Love On / Interscope	UMG	324	1373%	4
26	18	Sabrina Carpenter Feather / Polydor	UMG	317	-28%	3
27	NEW	Charli XCX Von Dutch / Atlantic	WMG	311	-	4
28	NEW	Central Cee I Will / Columbia	SME	305	-	5
29	NEW	Olly Alexander Dizzy / Polydor	UMG	300	-	5
30	17	Tate McRae Greedy / Ministry Of Sound	SME	299	-33%	4
31	NEW	Yung Filly Grey / Warner	WMG	297	324%	5
32	26	The Last Dinner Party Nothing Matters / Island	UMG	294	4%	4
33	35	Natasha Bedingfield Unwritten / Phonogenic	SME	279	17%	5
34	36	Skepta Gas Me Up (Diligent) / Big Smoke/Epic	SME	267	12%	3
35	4	Dua Lipa Houdini / Warner	WMG	252	-63%	5
36	22	Doja Cat Paint The Town Red / Ministry Of Sound	SME	251	-18%	5
37	NEW	Drake Ft... Rich Baby Daddy / OVO/Republic	UMG	248	128%	5
38	8	E.Rose/C.Harris Body Moving / Ministry Of Sound	SME	239	-59%	4
39	NEW	Ella Henderson & Rudimental Alibi / Atlantic	WMG	238	118%	2
40	16	Z.Larsson/D.Guetta On My... / Black Butter/Parlophone	SME/WMG	225	-51%	5
41	NEW	Muni Long Made For Me / Def Jam	UMG	220	479%	4
42	NEW	Issey Cross Ft Songer Sleepwalking / Atlantic	WMG	217	-	4
43	NEW	Raye Ft 070 Shake Escapism / Human Re Sources	IND	216	35%	5
44	25	Jazzy Giving Me / Chaos	UMG	210	-27%	5
45	24	Taylor Swift Is It Over Now? (Taylor's Version) / EMI	UMG	210	-27%	4
46	39	Becky Hill & Chase & Status Disconnect / Polydor	UMG	204	-9%	5
47	NEW	Belters Only, Sonny Fodera & Jazzy Life Lesson / Polydor	UMG	199	333%	3
48	NEW	Rudimental & Skepsis Ft... Green & Gold / Columbia	SME	198	-	5
49	27	Olivia Rodrigo Vampire / Geffen	UMG	197	-28%	5
50	NEW	Jungle Ft Erick The Architect Candle Flame / AWAL	IND.	197	52%	3

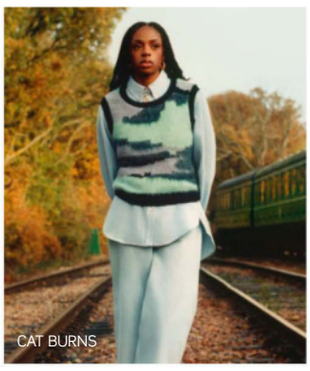
EU RADIO AIRPLAY TOP 50

TM	ARTIST/TITLE		COMPANY	CORP GROUP	PLAYS	STNS	IMPACTS
1	Dua Lipa	Houdini	Warner Records	WMG	101,133	1,696	2,279.16m
2	Teddy Swims	Lose Control	Warner Music New	WMG	108,166	1,551	2,252.32m
3	Kygo & Ava Max	Whatever	Sony Music	SME	97,812	1,280	2,072.44m
4	Ofenbach feat. Norma..	Overdrive	Warner Music Frar	WMG	64,801	987	1,872.31m
5	Cyril	Stumblin' In	Spinnin' Records	WMG	55,123	951	1,786.31m
6	Beyoncé	Texas Hold 'Em	RCA	SME	86,587	1,611	1,757.15m
7	Dua Lipa	Training Season	Warner Records	WMG	78,712	1,546	1,607.64m
8	Benson Boone	Beautiful Things	Warner Records	WMG	60,889	1,158	1,500.08m
9	Tate McRae	greedy	Ministry Of Sound	SME	74,705	1,241	1,419.38m
10	Sia	Gimme Love	Warner Music	WMG	45,783	966	1,399.91m
11	Lost Frequencies fea..	Head Down	Insanity Records	SME	43,921	785	1,281.35m
12	Kenya Grace	Strangers	Warner Records	WMG	56,937	1,040	1,156.06m
13	Taylor Swift	Cruel Summer	Universal Music	UMG	43,311	1,119	1,130.58m
14	Ariana Grande	yes, and?	Republic Records	UMG	80,731	1,402	1,108.14m
15	Justin Timberlake	Selfish	RCA	SME	65,689	1,191	1,062.76m
16	Purple Disco Machine..	Beat Of Your Heart	Insanity Records	SME	45,650	933	1,035.73m
17	Calvin Harris x Rag'..	Lovers In A Past Life	Sony Music	SME	70,182	1,228	934.03m
18	Robin Schulz & Rita ..	I'll Be There	Warner Music Cen	WMG	30,830	533	867.40m
19	Taylor Swift	Is It Over Now (Tayl..	EMI	UMG	40,733	798	835.95m
20	Miley Cyrus	Flowers	Sony Music	SME	36,320	1,717	828.72m
21	Iñigo Quintero	Si No Estás	Acqustic	Ind.	15,862	312	809.23m
22	Loreen	Is It Love	Universal Music	UMG	25,054	518	798.34m
23	Pierre Garnier	Ceux Qu'on Était	Sony Music	SME	15,749	201	791.49m
24	Zerb & Sofiya Nzau	Mwaki	Th3rd Brain	Ind.	42,949	794	735.18m
25	Loi	Am I Enough	ADA Global	Ind.	19,210	264	699.48m
26	David Guetta & Kim P..	When We Were Young (..	Parlophone	WMG	33,432	733	689.91m
27	Pink	All Out Of Fight	RCA	SME	17,776	362	680.12m
28	Noah Kahan	Stick Season	Universal Music	UMG	45,724	825	660.44m
29	Ray Dalton	ALL WE GOT	Sony Music	SME	21,690	386	644.80m
30	twocolors x Safri Du..	Cynical	Universal Music	UMG	24,164	547	612.31m
31	Kungs & David Guetta..	All Night Long	EMI	UMG	34,338	829	589.52m
32	Kolors, The	Un ragazzo una ragazza	Warner Music Italy	WMG	23,899	452	589.19m
33	OneRepublic	RUNAWAY	Universal Music	UMG	23,256	912	574.37m
34	Sophie Ellis-Bextor	Murder On The Dancef..	Universal Music	UMG	30,111	1,609	570.26m
35	Nico Santos feat. Fa..	Where You Are	Universal Music	UMG	22,204	315	569.92m
36	Jennifer Lopez feat...	Can't Get Enough	Bmg Rights Manag	Ind/SMI	29,958	803	551.79m
37	Lost Frequencies	The Feeling	disco:wax	SME	17,949	590	549.73m
38	Sia & Kylie	Dance Alone	Atlantic	WMG	35,168	1,024	542.79m
39	Glockenbach X Ella H..	Lifeline	Universal Music	UMG	15,585	296	536.41m
40	Pharrell Williams x ..	Doctor (Work It Out)	RCA	SME	29,296	1,189	518.31m
41	Marshmello, Pink & S..	Dreaming	Sony Music	SME/UI	31,569	767	510.88m
42	David Guetta feat. A..	Baby Don't Hurt Me	Warner Music	WMG	28,334	1,015	496.81m
43	Jax Jones & Zoe Wees	Never Be Lonely	Polydor	UMG	33,807	776	490.07m
44	Jeck	Parapluie	Pias	Ind.	8,933	158	483.18m
45	Selena Gomez	Love On	Universal Music	UMG	27,441	795	480.94m
46	Zara Larsson	Memory Lane	Sony Music	SME	15,374	267	468.93m
47	Pink	Runaway	Sony Music	SME	12,457	437	464.96m
48	Cat Burns	know that you're not..	RCA/Since 93	SME	16,111	364	454.45m
49	Ásdís	Angel Eyes	WEFOR	UMG	14,183	267	454.33m
50	Dadju & Tayc	I Love You	Play Two	Ind.	7,092	93	452.16m


DUA LIPA

TEDDY SWIMS

BEYONCÉ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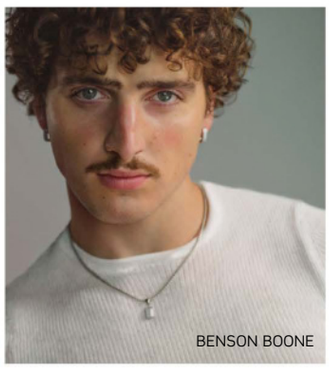
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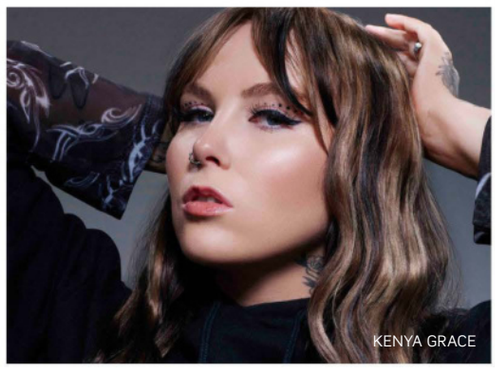

KENYA GRACE

STREAMING

Spotify

GLOBAL

TM	ARTIST/TITLE
1	Benson Boone Beautiful Things
2	DJO End Of Beginning
3	Ariana Grande We Can't Be Friends (Wait For...)
4	¥$ Carnival
5	Tate McRae Greedy
6	Teddy Swims Lose Control
7	Taylor Swift Cruel Summer
8	Beyoncé Texas Hold 'Em
9	FloyyMenor, Cris Mj Gata Only
10	The Weeknd One Of The Girls (with Jennie...)
11	Mitski My Love Mine All Mine
12	Xavi La Diabla
13	Noah Kahan Stick Season
14	Feid, Atl Jacob Luna
15	Ariana Grande Yes, And?
16	21 Savage Redrum
17	SZA Saturn
18	Travis Scott Fe!n (feat. Playboi Carti)
19	Jack Harlow Lovin On Me
20	Natasha Bedingfield Unwritten

EUROPE

TM	ARTIST/TITLE
1	Benson Boone Beautiful Things
2	DJO End Of Beginning
3	Teddy Swims Lose Control
4	Beyoncé Texas Hold 'Em
5	¥$ Carnival
6	Tate McRae Greedy
7	Natasha Bedingfield Unwritten
8	Ariana Grande We Can't Be Friends (Wait For...)
9	Noah Kahan Stick Season
10	Dua Lipa Houdini
11	Cassö, Raye, D-Block Europe Prada
12	Kygo, Ava Max Whatever
13	Ofenbach Overdrive (feat. Norma Jean...)
14	Ariana Grande Yes, And?
15	Dua Lipa Training Season
16	Kenya Grace Strangers
17	Taylor Swift Cruel Summer
18	Jack Harlow Lovin On Me
19	Lazza 100 Messaggi
20	Bennett Vois Sur Ton Chemin – Techno

UNITED KINGDOM

TM	ARTIST/TITLE
1	Noah Kahan Stick Season
2	Benson Boone Beautiful Things
3	DJO End Of Beginning
4	Beyoncé Texas Hold 'Em
5	Teddy Swims Lose Control
6	¥$ Carnival
7	Ariana Grande We Can't Be Friends (Wait For...)
8	Tate McRae Greedy
9	Cassö, Raye, D-Block Europe Prada
10	Taylor Swift Cruel Summer
11	Jack Harlow Lovin On Me
12	Sophie Ellis-Bextor Murder On The Dancefloor
13	Michael Marcagi Scared To Start
14	Ariana Grande Yes, And?
15	YG Marley Praise Jah In The Moonlight
16	Natasha Bedingfield Unwritten
17	Kenya Grace Strangers
18	Dua Lipa Training Season
19	Bryson Tiller Whatever She Wants
20	Ella Henderson Alibi (feat. Rudimental)

FRANCE

TM	ARTIST/TITLE
1	Benson Boone Beautiful Things
2	Jungeli, Imen Es, Alonzo... Petit Génie
3	Pierre Garnier Ceux Qu'on Était
4	Gazo, Tiakola Mami Wata
5	Werenoi, Damso Pyramide
6	Dadju, Tayc I Love You
7	Teddy Swims Lose Control
8	Iñigo Quintero Si No Estás
9	Werenoi Tu Connais
10	Werenoi, Hamza Maudit
11	Tate McRae Greedy
12	Beyoncé Texas Hold 'Em
13	Favé, Gazo Flashback
14	Franglish Position
15	Zola, Koba Lad Temps En Temps
16	Dua Lipa Houdini
17	Santa Popcorn Salé
18	KeBlack Laisse Moi
19	Werenoi Laboratoire
20	Soolking, Gazo Casanova

GERMANY

TM	ARTIST/TITLE
1	Benson Boone Beautiful Things
2	$oho Bani, Herbert... Zeit, Dass Sich Was Dreht
3	DJO End Of Beginning
4	Bennett Vois Sur Ton Chemin – Techno
5	Natasha Bedingfield Unwritten
6	Beyoncé Texas Hold 'Em
7	¥$ Carnival
8	Apache 207 Loser
9	Luciano Another Vibe (feat. Omah Lay)
10	Cyril Stumblin' In
11	Teddy Swims Lose Control
12	Tate McRae Greedy
13	Sampagne, Badchieff, Cro Tempo
14	Dimitri Vegas & Like Mike Thank You (Not So Bad)
15	Alok, Mondello'G, Ceres, Tribb Let's Get Fkd Up
16	Cassö, Raye, D-Block Europe Prada
17	Ofenbach Overdrive (feat. Norma Jean...)
18	Soffie Für Immer Frühling
19	Yakary Sonnenbank.mp3
20	Jack Harlow Lovin On Me

21 SAVAGE

TATE MCRAE

NOAH KAHAN

BEYONCÉ

BENSON BOONE

NETHERLANDS

TM	ARTIST/TITLE
1	Joost Europapa
2	Benson Boone Beautiful Things
3	Beyoncé Texas Hold 'Em
4	Noah Kahan Stick Season
5	Flemming, Zoë Tauran, Ronnie... Alles Op Gevoel
6	Hannah Mae Waterdicht
7	Teddy Swims Lose Control
8	Donnie, Marco Schuitmaker Hier Mag Alles
9	Meau Stukje Van Mij
10	Frenna Pretty Girls

NORWAY

TM	ARTIST/TITLE
1	VC Barre, Golfklubb, Pablo... Soldat – Rmx
2	Benson Boone Beautiful Things
3	DJO End Of Beginning
4	Søte Og Rare Gutter Bærum Bitches (Mannschaft)
5	Roc Boyz Working
6	Beyoncé Texas Hold 'Em
7	Teddy Swims Lose Control
8	¥$ Carnival
9	Kygo, Ava Max Whatever
10	Ariana Grande We Can't Be Friends (Wait For...)

SPAIN

TM	ARTIST/TITLE
1	Gonzy, Saiko, Arcángel X'clusivo – Remix
2	JC Reyes, De La Ghetto Fardos
3	FloyyMenor, Cris Mj Gata Only
4	Feid, Atl Jacob Luna
5	Myke Towers La Falda
6	Dellafuente, Morad Manos Rotas
7	Pepe Y Vizio, Delaossa, Kiddo El Patio
8	Lola Indigo, Manuel Turizo 1000Cosas
9	Mesita, Nicki Nicole, Tiago Pzk Una Foto Remix (feat. Emilia)
10	Milo J M.A.I

SWEDEN

TM	ARTIST/TITLE
1	Medina Que Sera
2	Marcus & Martinus Unforgettable
3	Fröken Snusk Unga & Fria
4	Jay Smith Back To My Roots
5	Smash Into Pieces Heroes Are Calling
6	Benson Boone Beautiful Things
7	Beyoncé Texas Hold 'Em
8	Lia Larsson 30 Km/h
9	Cazzi Opeia Give My Heart A Break
10	Liamoo Dragon

UNITED STATES

TM	ARTIST/TITLE
1	¥$ Carnival
2	Benson Boone Beautiful Things
3	DJO End Of Beginning
4	Ariana Grande We Can't Be Friends (Wait For...)
5	Zach Bryan I Remember Everything (feat...)
6	Noah Kahan Stick Season
7	Bryson Tiller Whatever She Wants
8	21 Savage Redrum
9	SZA Saturn
10	Teddy Swims Lose Control

vevo

STREAMING – MUSIC VIDEO

WORLDWIDE

TM	ARTIST/TITLE
1	Maluma, Carin Leon Según Quién (Official Video)
2	Ariana Grande We Can't Be Friends (Wait For Your Love)...
3	Karol G, Shakira TQG (Official Video)
4	Feid, Atl Jacob Luna (Visualizer)
5	Karol G Mi Ex Tenía Razón (Official Video)
6	Yuridia, Ángela Aguilar Qué Agonía (Video Oficial)
7	CantaJuego Soy Una Taza (Version Mexico)
8	Becky G, Ángela Aguilar Por El Contrario with Leonardo...
9	Miley Cyrus Flowers (Official Video)
10	Post Malone, Swae Lee Sunflower (Spider-Man: Into The Spider...)
11	The Weeknd Save Your Tears (Official Music Video)
12	Mahmood Tuta Gold (Sanremo 2024)
13	Rema, Selena Gomez Calm Down (Official Music Video)
14	Shakira Waka Waka (This Time For Africa) (The...)
15	Mark Ronson Uptown Funk (Official Video)...
16	Lewis Capaldi Someone You Loved
17	50 Cent In Da Club (Official Music Video)
18	Adele Rolling In The Deep (Official Music Video)
19	Karol G, Tiësto Contigo (Official Video)
20	Luis Fonsi Despacito ft. Daddy Yankee

UNITED KINGDOM

TM	ARTIST/TITLE
1	Noah Kahan Stick Season (Official Lyric Video)
2	Ariana Grande We Can't Be Friends (Wait For Your Love)...
3	Chase & Status, Bou Baddadan ft. Irah, Flowdan, Trigga, Takura
4	Sophie Ellis-Bextor Murder On The Dancefloor
5	Noah Kahan Stick Season (Official Music Video)
6	Lewis Capaldi Someone You Loved
7	Rema, Selena Gomez Calm Down (Official Music Video)
8	Miley Cyrus Flowers (Official Video)
9	Katy Perry Roar
10	Dwayne Johnson You're Welcome (from Moana/Official...)
11	Shakira Waka Waka (This Time For Africa) (The...)
12	Tyla Water (Official Music Video)
13	DisneyMusicVevo Where You Are (From Moana/Sing-Along)
14	Post Malone, Swae Lee Sunflower (Spider-Man: Into The Spider...)
15	Raye, 070 Shake Escapism (Official Music Video)
16	Kenny Rogers The Gambler
17	Lady Gaga, Bradley Cooper Shallow (from A Star Is Born) (Official...)
18	The Weeknd, Madonna, Playboi Carti Popular (Official Music Video)
19	Pharrell Williams, Miley Cyrus Doctor (Work It Out) (Official Video)
20	Aqua Barbie Girl (Official Music Video)

UNITED STATES

TM	ARTIST/TITLE
1	GloRilla Yeah Glo! (Official Music Video)
2	Ariana Grande We Can't Be Friends (Wait For Your Love)...
3	Toosii Favorite Song (Official Video)
4	Usher, Summer Walker, 21 Savage Good Good (Official Music Video)
5	Muni Long Made For Me (Official Music Video)
6	Lil Durk Old Days
7	Post Malone, Swae Lee Sunflower (Spider-Man: Into The Spider...)
8	Morgan Wallen Last Night (One Record At A Time Sessions)
9	Fridayy When It Comes To You
10	Maluma, Carin Leon Según Quién (Official Video)
11	Becky G, Ángela Aguilar Por El Contrario (With Leonardo...)
12	SZA Snooze (Audio)
13	Jessie Murph, Jelly Roll Wild Ones (Official Video)
14	Victoria Monét On My Mama (Official Video)
15	Yuridia, Ángela Aguilar Qué Agonía (Video Oficial)
16	Morgan Wallen Thinkin' Bout Me
17	Karol G Mi Ex Tenía Razón (Official Video)
18	GloRilla, Cardi B Tomorrow 2 (Official Music Video)
19	Karol G, Shakira TQG (Official Video)
20	Chris Brown Under The Influence (Official Video)

NEW ARTISTS – UK

TM	ARTIST/TITLE
1	Mae Stephens Make Me Your Mrs
2	GlorRilla Yeah Glo!
3	Prinz Life Story
4	Ariana DeBose, Disney Welcome To Rosas (From Wish/Sing...)
5	Aqyila Bloom
6	Valiant, DJ Mac Lumbah
7	Kaeto Don't Ask
8	Mary In The Junkyard Ghost
9	Nia Archives Unfinished Business
10	King Cruff Fallback (with Runkus)
11	Natebadz, Popcaan Warrior
12	450, Weekday What If
13	Lauren Mayberry Change Shapes
14	Jada Kingdom Gen Z Jezebel | Official Music Video...
15	RajahWild, Jiggy D Dolly House | Official Music Video
16	Switch Disco, R3hab, Sam Feldt Sleep Tonight (This Is The Life)...
17	450, Valiant Faith
18	Sofia Camara Who Do I Call Now? (Hellbent)
19	Victor Ray Comfortable
20	Tomas Kovacs, Terry Joiner Bundle Of Joy (From Inside Out)

TOOSII

ARIANA GRANDE

NOAH KAHAN

GLORILLA

FRANCE

TM	ARTIST/TITLE
1	Pierre Garnier Ceux Qu'on Était...
2	Gazo, Tiakola Mami Wata (Visualizer)
3	Indila Dernière Danse (Clip Officiel)
4	Kalash Mwaka Moon ft. Damso
5	Louane Secret
6	Maître Gims, Niska Sapés Comme Jamais (Clip...)
7	Shakira Waka Waka (This Time For...)
8	Tiakola Meuda (Clip Officiel)
9	Bigflo & Oli Dommage
10	Louise Attaque J't'emmène Au Vent (Clip...)

GERMANY

TM	ARTIST/TITLE
1	Shakira Waka Waka (This Time For...)
2	Ariana Grande We Can't Be Friends...
3	Miley Cyrus Flowers (Official Video)
4	Roland Kaiser, Maite Kelly Warum Hast Du Nicht Nein...
5	Volker Rosin Tschu Tschu Wah – Die...
6	50 Cent In Da Club (Official Music...)
7	The Weeknd, Madonna... Popular (Official Music Video)
8	AC/DC Thunderstruck (Official Video)
9	Willemijn Verkaik Lass Jetzt Los (Aus Die...)
10	Pharrell Williams, Miley Cyrus Doctor (Work It Out) (Official...)

AUSTRALIA

TM	ARTIST/TITLE
1	Ariana Grande We Can't Be Friends...
2	Taylor Swift Blank Space
3	Miley Cyrus Flowers (Official Video)
4	Katy Perry Roar
5	Taylor Swift You Belong With Me
6	Post Malone, Swae Lee Sunflower (Spider-Man: Into...)
7	Taylor Swift Calm Down (Official Music...)
8	Lewis Capaldi Someone You Loved
9	Rema, Selena Gomez Calm Down (Official Music...)
10	Mark Ronson, Bruno Mars Uptown Funk (Official...)

SPAIN

TM	ARTIST/TITLE
1	Enrique Iglesias, Maria Becerra Asi Es La Vida (Official Video)
2	Chayanne Bailando Bachata (Official...)
3	Sebastián Yatra, Manuel Turizo... Vagabundo (Official Video)
4	Ana Mena Madrid City (Video Oficial)
5	Gaby Music, Lunay, Luar La L No Te Quieren Conmigo...
6	Lola Indigo, Manuel Turizo 1000Cosas (Official Video)
7	Darell, Ozuna, Maluma Lollipop (Remix – Visualizer)
8	Marshmello, Manuel Turizo El Merengue (Official Video)
9	Karol G, Shakira TQG (Official Video)
10	CantaJuego Soy Una Taza (Version Mexico)

ITALY

TM	ARTIST/TITLE
1	Mahmood Tuta Gold (Sanremo 2024)
2	Ricchi E Poveri Ma Non Tutta La Vita...
3	Lazza 100 Messaggi (Lyric Video)
4	Emma Apnea (Official Video...)
5	Alfa Vai! (Official Video...)
6	Fabri Fibra ft. Emma, Baby... In Italia 2024 (Official Video)
7	Lazza 100 Messaggi
8	Marco Mengoni Due Vite (Official Video...)
9	Il Volo Capolavoro (Official Video...)
10	Piccolo Coro Dell'Antoniano Volevo Un Gatto Nero...

TikTok Trending

INSIDE THE MOST VIRAL TRACKS OF THE MONTH

GLOBAL

Djo
End Of Beginning

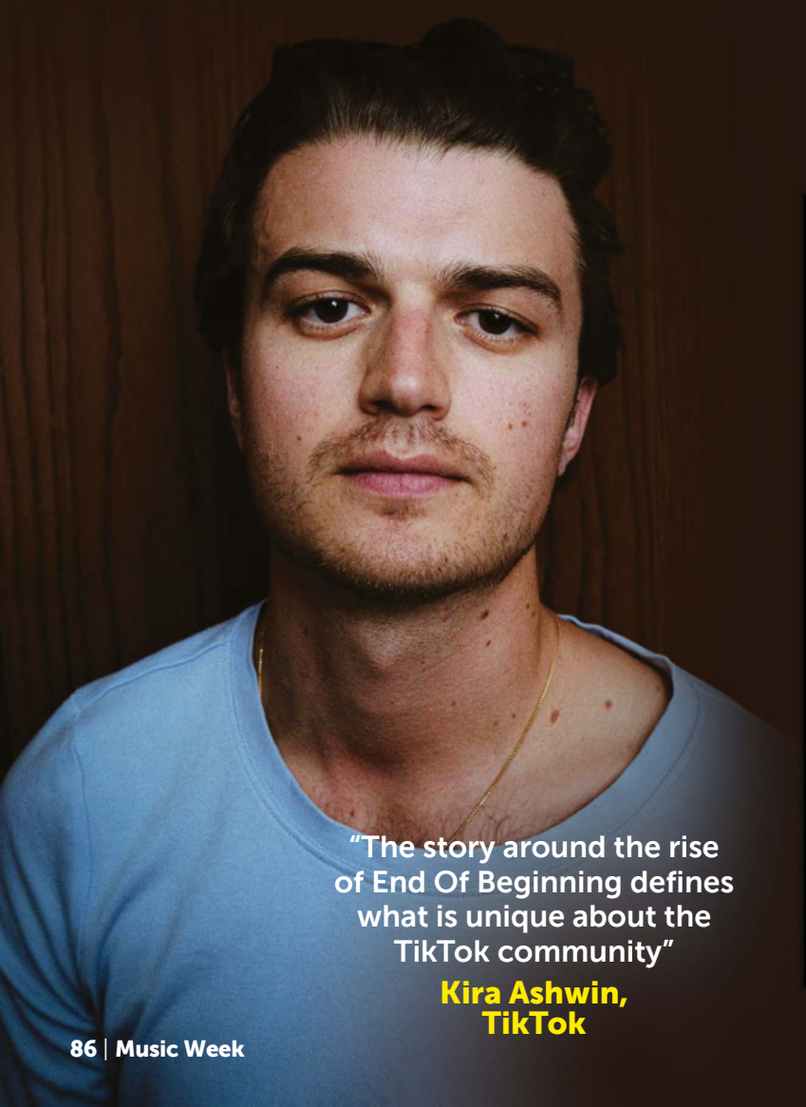
Video Creations: 2,500,000

Djo's End Of Beginning has had an impressive run in the UK Official Charts, sparked by a TikTok trend where creators share the love for their favourite cities and locations.

The synth-pop track has featured in over two million videos on TikTok, sending it from No.100 to No.4 in the UK Official Charts in just a few weeks, while it has resonated with the TravelTok community, too.

Kira Ashwin, TikTok UK's music partnerships manager, outlines the vital role that the platform has had to play in the growing impact of Djo (aka Stranger Things star Joe Keery) across the world.

"The story around the rise of End Of Beginning defines what is unique about the TikTok community," she says. "A track which was first released in 2022 and thrust into the limelight by the community on TikTok reminiscing about their favourite cities across the world, is now a global smash hit record for Djo. Huge congratulations to him, the team and everyone at AWAL who have worked on such a successful campaign. We're so excited to keep following Djo's success on TikTok and are eagerly awaiting new music."



"The story around the rise of End Of Beginning defines what is unique about the TikTok community"

Kira Ashwin, TikTok

Dasha
Austin

Video Creations: 500,000

Dasha is leading a global line-dance on TikTok with her country track Austin. The song's meteoric rise comes after an unexpected line-dancing phenomenon that has taken For You Pages by storm, with creators using it as a go-to sound for their own videos. Dasha posted her own take on the trend – which has attracted over 31 million views on the platform – and now fans across the world are sharing line-dancing tutorials and routines, ranging from two-step jigs to complex choreography. Dasha is now climbing the OCC chart, too.

Madison Beer
Make You Mine

Video Creations: 330,000

Make You Mine is the first new music that Madison Beer has released since her album Silence Between Songs dropped last September. The track is something of a departure from Beer's previous project, with an anthemic pop sound that has TikTok creators playing it on repeat. It has also soundtracked the '*everyone looks better with blonde hair*' trend on TikTok, where creators show off their hairstyles and transformations. Beer currently boasts over 19.5 million followers on TikTok, and tracks like Reckless and Baby are fan favourites.

UNITED KINGDOM

Z1no
C'est La Vie (Lip Filler)

Video Creations: 105,000

Z1no is putting Northampton rap on the map with his throwback single C'est La Vie (Lip Filler). The track offers a nostalgic alternative to the drill-infused sounds that have dominated the UK scene over recent years, with a looped beat that sounds like it's from the 1990s. Z1no contrasts the instrumental with modern bars, creating a track that feels both familiar and fresh, and the song's lyrics have been on repeat across the platform. Fans have also been using the sound to share their outfits.

Artemas
I Like The Way U Kiss Me

Video creations: 120,000

Alt-pop singer, songwriter and producer Artemas' latest release, I Like The Way U Kiss Me, has resonated with users across TikTok. Some fans have connected with reflections on modern dating in the lyrics, while others have been using the song as a backdrop for fashion and fitness content. The song is generating millions of streams off the platform and debuted in the UK singles Top 20 at the end of March. This is the second trending song for Artemas, all of which shows that his fanbase is growing fast.

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THE Music Week ARCHIVE

5 years ago...

TOP STORY

SOMEONE WE LOVE

In April 2019, fresh from spending seven weeks at No.1 with Someone You Loved, Lewis Capaldi starred on the cover of *Music Week* for the first time, as we joined the singer backstage at Dublin's 3Arena, where he was about to play the last of five nights supporting Picture This.

Then aged only 22, the Bathgate-born singer had already climbed up a good few rungs on the ladder to pop stardom, but in his now famous self-deprecating style, he was hardly in the mood to talk himself up too much.

"I'd be very surprised if we had another song in the Top 10," he mused when considering how to follow up Someone You Loved (which, incidentally, now has 5,409,623 sales, according to the Official Charts Company).

How wrong you were, Lewis. Its successor, Hold Me While You Wait, arrived in May 2019 and hit No.4, soon to be followed by No.1 smash Before You Go. Both tracks are now certified four-times platinum.

Indeed, Capaldi has five UK No.1 singles and two chart-topping albums to his name. All of which makes some of what he had to say in our first cover story feel all the more incredible.

"Maybe lightning doesn't strike twice," he said. "We'll put out another song and if it doesn't go on to do what Someone You Loved has done, it's fine because this was never meant to happen in the fucking first place. Don't ask for too much, let's not get greedy."

Capaldi was joined by his team, including then Virgin EMI boss Ted Cockle, manager Ryan Walter, agent Ryan Penty and publisher Shani Gonzales, then at BMG.

"How many times do you get to see an artist, while their single is at No.1, plunging their toilet?" came the not unreasonable question from Gonzales, who was reflecting on Capaldi's latest Instagram Story post, in which he could be seen unblocking the loo in a Hollywood hotel room.

"It's ridiculous and brilliant at the same time," Gonzales added.

Also inside... Leading executives pledged their commitment to the **compilations** sector, despite a worrying drop in sales... **PRS For Music** reported a record £746 million collection in 2018... **Universal Music Group** hired **JJ Corsini** and **Chris Hovsepian** from **Apple Music**... **Prolifica** and **PIAS** discussed their goal of firing **Two Door Cinema Club** to No.1... **Concord** unveiled plans to bolster its recorded music business... New **Domino** act **Arlo Day** starred in On The Radar... **The Lighthouse Family**'s **Paul Tucker** told the story of their classic single **High** in Hitmakers... **Doctor Music Promotions** founder **Neo Sala** looked back on his career... **Lil Nas X** had the No.1 single with **Old Town Road**, while **Billie Eilish** was No.1 in the albums chart with **When We All Fall Asleep, Where Do We Go?**...

15 years ago...

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MusicWeek Awards 09

MUSIC WEEK AWARDS Full coverage of the music industry's gathering of the year

ANALYSIS

PUBLISHING BATTLE EMI and Universal in first-ever draw for publisher title

FEATURES

ISLAND LIFE Chris Blackwell celebrates Island's 50 years as well as his recent MW industry award

Arenas downturn shakes live sector

Report reveals gig attendance numbers down in 2008

Duffy hails "legendary" manager Jeannette Lee

LEE CLUB

Named Manager Of The Year at the Music Week Awards in 2009, Jeannette Lee was praised by client Duffy as "the best person I have ever met". Duffy, whose debut album, Rockferry, sold 1,685,000 copies to become the biggest seller of 2008, told the throng in no uncertain terms that Lee "is a complete legend". Guy Garvey scattered further stardust as he gave Fiction's Jim Chancellor the A&R Award, while the other big winners included Polydor, XL, EMI Music Publishing and Kobalt. The Strat was awarded posthumously to Rob Partridge.

GOLDEN JUBILEE

To mark *Music Week*'s half century, Island's Chris Blackwell took home a one-off Music Week Award for the most influential executive of the last 50 years. In celebration, we caught up with the legendary exec in Jamaica for a special feature in which he offered up various pearls of wisdom, including the following advice for aspiring execs. "Immerse yourself in the music and culture of your acts," he said. "For the first 10 or 15 years, I remember working 20 hour days and loving every minute."

TOP STORY
CROWD CONTROL

Our splash revealed fears for the live music sector in the wake of a National Arenas Association (NAA) report stating that attendance across its 15 member venues was down 15% year-on-year to five million people. Kilimanjaro Live CEO Stuart Galbraith expressed surprise at the drop-off but warned, "If the numbers are falling it is pretty concerning for our business." Shedding further light on the matter, he added: "The business we're doing with arenas hasn't tailed off, but there are definitely fewer acts that we can put out on an arena tour at the moment."

Also inside... The **European Copyright Directive** suffered a further setback in Brussels... **Universal Classics & Jazz** was to be renamed **Decca**... **Chris Moyles** was targeting the record of becoming **BBC Radio 1**'s longest-serving breakfast host... **Capital FM** was planning its first **Summertime Ball**... **iTunes** and **Amazon** announced download price changes... **Calvin Harris** had the No.1 single with **I'm Not Alone**, while **Lady Gaga**'s **The Fame** topped the albums chart...

25 years ago...

FOR EVERYONE IN THE BUSINESS OF MUSIC

3 APRIL 1999

music week

Doherty takes on Arista

Summer Brits event delayed until 2000

Virgin staff shocked by Hutton's dismissal

Columbia MD **Ged Doherty** departed for the same role at **BMG**'s **Arista**... *Music Week* unveiled **Simon Fuller**'s latest act **S Club 7**... **Mark Hutton** left his role as **Virgin Records** GM... **B*Witched** and **Charlotte Church** debuted in the Top 40 in America... **HMV** and **WH Smith** launched plans to offer free internet access to customers... **Warner** and **Sony** were prepping their distribution JV, **The Entertainment Network**... **Mr Oizo**'s **Flat Beat** led the pack in the singles chart, while the No.1 album was **Blur**'s **13**...

40 years ago...

Deutsche Grammophon teamed up with **Sony** on a classical cassette series called **Walkman Classics**... **Sting**, **Culture Club** and **David Bowie** led the winners at the **Ivor Novello Awards**... **Lasgo Exports** won The Queen's Award For Export Achievement for the second year running... The first **International Music Video Festival** was set to launch in October 1984... We ran a special feature on **Chris De Burgh**... **Lionel Richie**'s **Hello** ruled in the singles chart, while **Now! That's What I Call Music 2** was the top album...

SINGLES CHART 13 ALBUM CHART 24

MUSIC WEEK

25 YEARS ESTABLISHED 1959 £1.25

Lasgo wins Queen's Award for second year

Three doubles in Novello 1983 awards

DG targets classics at Walkman market

Ronco MD negotiates UK buy-out

St Tropez hosts promo video awards

Chris de Burgh – 10 years see centre

Kajagoogoo

Turn Your Back On Me

THE AFTERSHOW

The industry's biggest names have the last word on their life in music...

St. Vincent

This month, **St. Vincent** returns with her brilliant new album **All Born Screaming**. Here, the star tells us about recruiting **Dave Grohl** to drum in the studio, scoring a sleeper hit with **Taylor Swift** and her pride in helping to inspire the next generation of female guitarists...

INTERVIEW: NIALL DOHERTY

Scream of the crop: *St. Vincent's All Born Screaming is out April 26 via Total Pleasure/Virgin*

Watching Dave Grohl play drums on my songs Flea and Broken Man was quite something...
"We didn't talk music before recording, it was, 'Let's chat, let's shoot the shit.' The first thing Dave does is smoke Parliaments and drink a bunch of coffee and have a good chat. We'd tell stories, have a laugh, and then all of a sudden he's just ready to go – he does it and he knows exactly what he's doing. After he did his take, I walked into the live room and said, 'Fuck yeah, fucking fuck yeah!' I didn't have words, I was just a complete psychopath because it's really something to hear Dave Grohl play on a song where you've been like, 'The only person in the world who should play drums on this song is Dave Grohl,' and then he does it. That's something, that's not nothing!"

Singing Lithium with Nirvana for their Rock And Roll Hall Of Fame induction was bittersweet...
"That's the thing, Kurt should be alive and he's not. That performance is one of those occasions where I don't even know how to think about that. I remember I was in LA playing a show and I got a call from my then-manager – he was a very dry guy – saying, 'I've got a weird one for you!' which is not how I would necessarily have said that! It was an incredibly humbling, wild and exciting thing. Afterwards I felt really shaken up – there was so much adrenaline, so much, 'What just happened?!'"

Making the Love This Giant album with David Byrne and touring together saved me...
"I'd just come off Strange Mercy, which was a heavy album. By the end of that tour, I was a total husk and the shows had been getting increasingly violent. I would hurl myself into the crowd, I was really cruising for a bruising. I finished that tour and the next day, I started rehearsals for Love This Giant and it's one of those times where music saved me. I started doing rehearsals with David and met [American choreographer] Annie-B Parson and they were really joyful. I needed that so desperately at the time. I don't live in regret and 'What ifs?' in any way, but that's the only show that I wish I could go back and do again because it was that much of an epiphany for me. My favourite moment was getting to play This Must Be The Place – I made my guitar sound like a synthesizer and played that part."

Watching Swifties get to work was incredible...
"With the Taylor Swift Cruel Summer moment [St. Vincent co-wrote the 2019 album track], that was a testament to the incredible force of her amazing fans. They took a song that was from many records ago, which was not a single at the time, and just said, 'No, we love this song, this song is a hit,' and then they marched it up the charts. It was so cool to see and I'd certainly never been a part of anything like that. But also, I haven't really witnessed that in culture – you could maybe say Running Up That Hill with Kate Bush took fire and new fans were exposed to it but that's not really the same thing. The Cruel Summer thing was sheer force and lightning in a bottle from her fans who just loved something into existence."

I sometimes wonder about the role of music in modern culture...
"Growing up, the music I liked was my entire identity, it was my armour, it was my club. I found my friends because of the music that I liked and it just meant so much. I wonder, because there's not any monolithic way in which people discover music and it's all about how much micro exposure they get, if it's possible for a moment like Nirvana to happen again. It felt like a sea change and great music was genuinely driving it. It was mass culture because there were only a couple of avenues – it was like, 'Is it playing on MTV on a loop?' 'Yes.' 'Is it playing on the radio?' 'Yes.' 'Then everybody's gonna hear it'. Everything about everything is very fragmented now. I wonder if it's even possible for the apparatus for music to fully transform culture, because music matters enough that it should."

It makes me happy when I see people playing the guitar I designed...
"To see Olivia Rodrigo play my guitar [Rodrigo has been playing a St. Vincent Goldie, the Ernie Ball Music Man guitar she designed] just fills my heart with joy. I see a lot of young women playing it so I feel like I've done my part in being like, 'Play that guitar, go for it!' Also, I've seen people playing my guitar in so many different genres, and then it really feels like, 'OK, cool, I made a tool for musicians that's inspiring them in all kinds of different genres.'"

"To see Olivia Rodrigo play the guitar I designed fills my heart with joy"
St. Vincent

PHOTO: Alex Da Corte

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